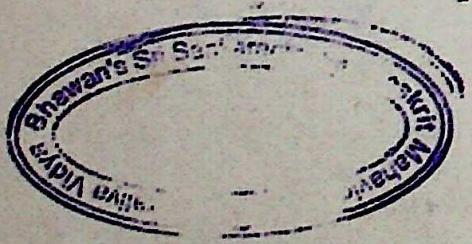


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OM!

A T R E A T I S E O N S H R I C H A K R A





OM !

A T R E A T I S E O N S H R I C H A K R A

SWAMI PRANAVANANDA
(Of the Holy Kailas and Manasarovar)

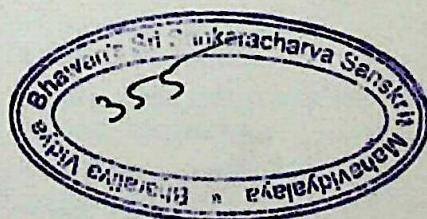
He who does not argue is a bigot;
He who cannot is a fool;
He who dares not is a coward.

Bhagavadgītā, 10.32 .

"I am logic amongst controversialists".

4.34 .

"Know that (Brahma--Jnāna) by
prostration, by question and by service".



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MADRAS .

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PUBLISHERS' NOTE

"A Good Book is x the Life--blood of the Author"

Shri 108 Swami Pranavanandaji Maharaj (Of the Holy Kailas and Manasarovar), F.R.G.S., disciple of Dr. Swami Jnananandaji Maharaj, has been sojourning in the Himalaya since 1926. He is a Yogi of high order having practised Khechari and other Hath Yogic Kriya-s, which are described by the famous Journalist, Dr. Paul Brunton, in his book "A Hermit in the Himalayas". He did great sadhana and lived in Kailas--Manasarovar continuously on two occasions--once for a twelve--month period and a second time for a fourteen--month period and spent over twentyfive Chārturmāsya-s on the shores of the Holy Manasarovar and did thirtythree rounds of Kailas and Manasarovar. He wrote an encyclopaedic work on 'Kailas--Manasarovar' and 'Exploration in Tibet', published by the University of Calcutta, and a Unique commentary on 'Bhagavadgītā' in Telugu, running into 570 royal size pages. Shri Swamiji had spent one full year--1934-35 in Gangotri, performing penance.

Shri Swami Pranavānanda is a Pūrnadikshāpara and pādukāntadikshāpara of the Mahāshōdashi and presented two Meru--prastara Shri Chakra-s weighing 25 kilos each, one to the Siddha--pitha of Nauti of Rūpkund fame, near Karna Prayaga, situated in the Himalaya and another to a temple at Yenugulamahal in East Godavari district in A.P. When Swamiji wanted to install these Meru-s none of the professional pundit-s was prepared to tell him the pratishthā--paddati. Hence, he was compelled to prepare one, according to the 'Nityotsava' of Vanakeshvara Tantra, and as well the Shri Vidya puja--krama. In this connection, he made a thorough study of good number of books on the subject and consulted many Shri Vidya upasaka-s.

On the request of some of his friends and admirers, Shri Swamiji has been good enough to compile the present Treatise on "SHRI CHAKRA", from out of his notes on the subject, collected over years. Though he is modest to say in his Foreword that he does not claim any originality for the matter contained in the Treatise the method of presentation is certainly his and it is undoubtedly a masterly exposition, with some original and independent views, on certain knotty topics which should certainly prove to be of great interest and help to those who are interested in the subject. We trust that the material given in work would be of great value to arouse interest in a layman and to guide the beginner in Shri Vidyā to pursue further.

In this connection, I should like to quote an excerpt from a personal letter of Sri M.P. Sankaranārāyanan of Bangalore-Hyderabad.

"Swamiji's independent approach and analytical thinking clarified by years of penance on the Holy Banks of Maṇasarōvar, has cut very deep into the roots of dogmas and the so-called guarded secrets which went so far unquestioned due to the fear instilled by the professional pundits, and which are not able to stand the simple fundamental enquiry of authority".

"There are as many versions and views as there are man. You adopt a thing of which you are rationally convinced".

Shri Vijay Lal M. Vora 4.11.74.

"This is my suggestion. The more we delve into it the more conflicting information comes out. The best course, perhaps, is to codify the so far available information and finalised the Treatise and go ahead and publish it as suggested by His Holiness Shankaracharya, Senior, Kanchi Kamakōti".

Shri. M.P. Sankaranārāyanan 21.4.74

-3-

"Often I used to get some new thoughts which even contradict the thoughts of the great sages. In such cases I believe what I actually think fit. Therefore, I leave to you and to your Guru, either to accept the facts or reject". *Anonymous*

FORWORD

This Treatise is a systematic compilation from the Author's notes taken from various books and from correspondence and talks with individual specialists on Shri Vidya like Pujiyapūda Shri 108 Paripūrṇa Prakāshānanda Bhārati Mahāśāminah, Bōdhānanda Matha, Vijayawada (A.P.), Shri T.A. Ramakrishna Sastry, M.A., B.L., T. Nagar, Madras; an Asthāna Pandit of Kanchi Kāmakōti Pītham and a disciple of the founder president of the famous Guhānanda Mandali of Madras, Shri Vijay Lal Vora, High Court Advocate, Khar, Bombay, great exponents and upasaka-s of Shri Vidya, Shri M.P. Sankaranarayanan, Hyderabad an ardent devotee of the Great Mother and others.

This Treatise on "SHRI CHAKRA" gives in a nutshell, a general and at the same time, almost a complete picture of Shri Chakra (Yantra), along with comment on some cruxes on the subject, leaving the details of worship, technique, and its esoteric philosophy to other competent persons or to other works.

No originality is claimed by the Author excepting the order in which the subject is presented. It is his adoration to the Akhilāndakōti Brahmāndanāyikā Pranava-svarūpini Parabrahma Parābhāttarikā Shri Lalitā Mahā-Tripurasundari and the strong desire to spread the knowledge about Shri Chakra that have mainly prompted him to comply with the request of his friends for compiling this work. There might have been some points which have been left out and some points needing more clarification, such as the Mudrā-s etc. There might also be some controversial points, as the subject is so vast a one, like the Great Mother Herself and the divergence of opinions on the Tantra Śāstra is as great as Her Creation. So, should any descripencies be brought to his notice and suggestions made, by the cooperating readers, they would be quite welcome and would be carried out in the next edition of this work.

This Treatise was originally intended to give, in simple language, some idea of the Shri Chakra and its worship (Puja), to those who are new to the subject. Unexpectedly, questions poured in from all grades and shades of sadhaka-s on some very simple and some very controversial and knotty points. They had to be answered however difficult and complicated they might have been. While doing so, a few topics like Prastara-Traya, Vritta-Traya, Guru-Mandala, root meanings of certain terms etc. have become difficult for lay readers and beginners to follow. Yet, for the sake of continuity of the subject, these topics are dealt with in the text itself instead of foot notes or appendices, so that they could be followed up more easily.

So, readers are advised to skip over such paragraphs during their first reading and study them with greater attention during subsequent readings or they may try to know from an advanced sadhaka on the subject.

Shri Sankaranarayanan has furnished the Author with a special note on the correct method of drawing the Shri Chakra after making laborious calculations up to nine decimal points. He has also taken great pains in drawing all the diagrams of the Shri Chakra for this work.

Shri M. Madana Gopala Rao M.A., R.B. Visharad, Eluru, Shri K. Natarajan, Sales Manager, The Western India Plywoods Ltd., Cannanore, Shri E. Ananda Rao, Tubes Products India Ltd., Avadi, Madras, Shri E. Vasudeva Rao, Madras and Shri Premod Kumar Agrawal, Pithoragarh, U.P., had all taken great pains in typing or getting typed out the manuscript of this work a number of times, from the initial stages up to date.

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The Author is thankful to all above mentioned gentlemen and to the authors of the works he had consulted, referred to, or quoted.

Sent:

Last but not least, the Author's grateful thanks are due to Shri T.N. Krishnaswami, Nyārikam, Mylapore, Madras, who had twice accompanied him to Kailas and Manasarovar and who evinces great interest in all his undertakings and to Shri Om Nārāyana, Madras, a great devotee of the Great Mother, who accompanied him on one of his pilgrimages to Kailas---Manasarover in the year 1946 and who has induced him to undertake this work.

PITHORAGARH (U.P.),

Dt: 197 .

SWAMI PRANAVĀNANDA

NOTE

The modern system of transliteration has been followed
in this work:

अ a,	ओ̄ a,	इ i,	ई̄ i,	उ u,
ऋ̄ u	ऋ̄ r,	ऋ̄ ṛ,	ऋ̄ i, औ̄ i,	ऋ̄ e,
॒ श̄ ai,	॒ ओ̄ o,	॒ औ̄ au,	॒ औ̄ m,	॒ अः h,
क̄ k,	ख̄ kh,	ग̄ g,	घ̄ gh,	ঙ̄ n,
চ̄ c,	ছ̄ ch,	জ̄ j,	ঝ̄ jh,	ঞ̄ n,
ত̄ t,	থ̄ th,	দ̄ d,	ধ̄ dh,	ঠ̄ n,
ত̄ t,	থ̄ th,	দ̄ d,	ধ̄ dh,	ঠ̄ n,
প̄ p,	ব̄ ph,	ব̄ b,	ভ̄ bh,	স̄ m,
চ̄ y,	ু̄ r,	ল̄ l,	ু̄ v,	
়̄ s,	ু̄ s,	়̄ s,		
হ̄ h,	়̄ l	়̄ ক̄	়̄ sh	

[It is hoped to get the Treatise printed in a form where such
rotational types would be available.]

CHAPTER I

MANTRA, YANTRA, AND TANTRA

Every concept is clothed with a sound-symbol and with a form-symbol. The conceptual reality is known as DEVATA (देवता), the sound-symbol as MANTRA (मन्त्र) and the form-symbol as YANTRA (यंत्र).

DEVATA is the life principle, the MANTRA its subtle body, and the YANTRA its gross body. YANTRA is also described as the body and its MANTRA as the Atma (soul) of the Devata. Just as the inert body of flesh and blood is permeated by the life principle or soul in every particle of it, so also the Devata permeates the Mantra and Yantra pertaining to that Devata.

मन्त्रां ज्ञायत् शृणु मन्त्रः । : Mantra is derived from the root, 'man' (मन्) to repeat or think, and tra (त्रा) to protect or liberate. So, Mantra is that by repeating and meditating upon which, one is protected or liberated from the bondage of sansāra (संसार phenomenal world).

ज्ञायत् शर्वभयात् तप्सान्त्वात् रुग्मितिः । : Mantra is that which redeems from all fears.

मन्त्रात् ज्ञायत् शृणु मन्त्रः । : That which saves one, by means (of the mantra) is called Mantra.

Mantra is basically a mass of radiant-vibrant energy, shakti, power or a formula consisting of a number of letters, (or bijaksharas or briefly bija-s), the systematic utterance of which produces or sets up a vibration. The letters

constituting a Mantra are called bija-s or bijakshara-s (germinal letters). Just as a bija or a seed, when sown in a proper kshetra (क्षेत्र) or field, grows into a big tree and yields fruits, so also, the bijashara-s in a Mantra repeated in a prescribed way, produce tremendous shakti, energy or force in the sadhaka that would lead to his physical and mental prosperity and spiritual upliftment and finally the attainment of Final Beatitude or Moksha (मोक्ष) which is called 'Nirvana' (निरवा॑) in Tantra Shastra. But this word Nirvana should not be confounded with that, used by Buddhists in their literature, to whom it means shūnya (शून्य) nothingness, nihility void, or extinction. Nirvana, in Tantra Shastra, has a diametrically opposite meaning, namely, to become pūrnam (पूर्ण), fullness, or one with the Absolute Brahman, the All Existence Knowledge--Bliss, Sachchidānanda--Para-brahma--Paramatman (सच्चिदानन्द - पूर्णता - परमात्मा) of the Veda-s. In Vedic or Hindu philosophy there is ~~except~~ no concept of शून्यम् sūnya void or nothingness.

A Mantra is not always, in Tantra Shastra, the praise of a deity. As it is, it cannot be translated; if translated, it no more remains a Mantra, for it does not produce the requisite vibrations.

मीष्टरयैवं तद्यथमल्लिति विक्षेपावाहस्तु इप्तिनि ।
शृङ्गरचक्रमनवतद्वा पुणवे इत्योन्माद इप्तिनी ॥
लाख्य यत्र विमावयो जिमापि तत्र इप्तिने सत्योपकार
इप्तिनुचापि तत्या उगात मुद्दाहः शब्दान्वयो सर्ववा ॥

"तन्त्रशास्त्रम्"

"Wherever and whenever any work is done, there is produced a motion or vibration; wherever and whenever a

Motion or vibration is produced, there is produced a sound. In the act of creation also, the sound of the first motion of the equipoised Universal Prakriti is Omkara (ओंकार) or Pranava (प्रणाव) which is only a manifestation of the All-blissful Lord. In other words, the first sound, which was produced in the beginning, in the Universal Prakriti, is Pranava-nada".

The word Yantra is derived from the root 'Yam' (यम्) to control. The root Yam also means griha or house. The word Yantra, therefore, connotes an abode, a house or shelter.

Yantra is an organ or form-pattern or the design of requisite disposition, arrangement, adjustment, and control of the power, which the Mantra has set into operation. So, it means, an instrument, apparatus, abode, or a store-house of power.

In the Tantra Shastra, Shakti-s or deities are symbolically represented by what are called Yantra-s instead of images or idols.

An idol (सूर्य, प्रतिमा व निघट) is only rūpa-pradhāna (रूपप्रधान), out of the two, 'nāma' (नाम) and rūpa (रूप) of this anityajagat (आनित्यजगत्) transitory world) and indicates only the physical or the outward aspect of a deity and one is made to believe that a

of thousands of words, just now in manuscript and printed
edit in book and on in purpose before all others
in extensive research techniques and in other parts
a fine of Society of the Research (S.R.) would
have made it a great success and in particular
the interest of another committee, which itself may
be interested in the subject. Interested one to
make contact with particular members of S.R. and
communicate their views and opinions at
the successive meetings, except those will be open to
anybody to attend as a guest.

Project also to communicate to different editorial
and publishing houses, particularly interested to
come forward and help. Call for papers and Ye Editor
and other interested to be present at the meeting
going to be held on 1st October at the
Bharatiya Vidya Bhawan, New Delhi, and
communicate their views and opinions at
the successive meetings, except those will be open to
anybody to attend as a guest.

: 4 :

particular deity is of a particular physical form or shape; whereas a Yantra depicts the Tattva (तत्त्व) or essence of a deity symbolically by means of geometrical straight lines, circles, chords, triangles, squares, rectangles, dala-s (दला) (or petals) etc; and the worship of a deity through the medium of a Yantra is considered superior, more potent or efficacious than through an idol, icon or pratima since the chakra or yantra is abstract and symbolic and leads to the direct conception or perception of the Divine form or Brahman.

So, to give efficacy or potency or sufficient shakti to an idol, it is customary and considered necessary or essential to place a Yantra of a deity under its image or idol for the pratishtha (installation) of any idol. But no Yantra need be placed beneath a Shri Chakra when it is installed in any place or temple. Since Shri Chakra itself is a Yantra, it does not need any such support. Not much formalities need be observed while installing a Shri Chakra in any place, though however, there is an elaborate Shri Chakra Pratishtha Paddhati for installing a Shri Chakra in a separate temple.

So it is, that the Shri Chakra Meru in the temple of Annapurna at Varanasi is kept in a plate just behind the seat of the pujari in the gate. Anybody who pays a rupee to the pujari can take the said Shri Chakra anywhere in the porch of the temple and perform its puja in any desired paddhati anybody likes -- Navavarna pūjā, Sahashranāma pūjā, etc., and before the temple is closed, the Shri Chakra is kept inside the temple.

.... 5

(गत्रीयोवस्त्रायोत्तर्णन् वृणिक्षिप्तितन्नः) That which expounds or elaborates jñāna (ज्ञान) knowledge of the mantra, yantra, and their application) is 'Tantra'. (तारयाति इति तारः) That which absolves one (from births and deaths) is Tantra. Generally speaking, a Tantra is said to have four ingredients or lakshana-s (लक्षण) (i) Knowledge of the tattva (तत्त्व) (ii) Yoga (योग) or meditation, (iii) Kriya (क्रिया) or procedure of different karma-s, and (iv) charya (चर्चा) or conduct of life. Vārāhi Tantra enumerates seven ingredients.

Tantra shows the right way of the method. It is the science esoteric as well as the art of realisation.

These three -- Mantra, Yantra, and Tantra are inter-linked and inter-related.

Veda-s are called Nigama-s (निगमाः) and believed to be the divine revelations to rishi-s (ऋषयः seers) and the Tantra-s are called Āgama-s (आगमाः) said or believed to have been expounded by Lord Shiva to his Divine Spouse Parvati (Shakti) and they are believed to be the outcome of Nigamas. (आ ऊगतं शिववक्षेष्यः) A = that which has come from the mouth of Lord Shiva; (ग'पातन्त्रिवक्षेष्यः) Ga = that which has reached Mother Parvati; and (म'मनं च वासुदेवस्य) Ma = that which has been endorsed by Vāsudeva; (तस्माद्वामउव्य) that is, Āgama-s are those that have been expounded by Lord Shiva and heard by the Mother Parvati and endorsed by Vāsudeva. Tantra-s are mostly in the form of dialogue between Shiva and Parvati.

There are innumerable Tantra-s — Deva or
 Brahminical, Buddhistic, Jain, Shākta, Shaiva, Vaishnava,^{Ganapathy,}
 Dvaita, Advaita, Vishishtādvaita, Sātvika (Tantra-s),
 Rajasik_a (Yamala-s यामलाः), Tamasik_a, (Damara-s दमराः), etc. Some are of the opinion that
 Tantra-s are revealed by Shiva to Parvati and Yamala-s
 are revealed by Parvati to Shiva.

CHAPTER - II

WHAT IS SHRI CHAKRA?

(श्रयते या सा श्रीः) (Shrayate - ya - sa - Shrih).

That which rests upon or that which is the abode is 'Shrih'. Abode of what? Of the Eternal Brahman i.e., that which is the abode of Parabrahman is 'Shrih'. That Adi Shakti (Primordial Energy) Shri is the Ādhara (आधार support) of the whole universe. That is, Shri Chakra is the abode or embodiment of Parabrahman or Brahma Vidya.

(श्रुयते जन्मदीर्घिभीः द्विष्टसेवायाः) That in which people take or look for shelter; Shri Chakra is that which is worshipped by people.

Brahman is neither female nor male nor neuter. That is that Reality, Tat Sat (तत् सत्). Just as heat or light is not different from fire and does not and cannot exist without it, so also, Shakti is not different from Brahman-Shri; and therefore, they are inseparable.

Just as a flag represents an ideal and is the supreme symbol of sacrifice, service, patriotism, and national ideals and just as a map indicates a country, without being it, so also, Shri Chakra is symbolic (pratika प्रतीक) of Brahmanda as well as Brahman. Hence, Shri Chakra is identical or tadatma (तादत्म) with Sri Vidya, Brahmanda, and with Brahman. मेद नहिं, अमोदः॥ मेद होते हुए अमोद को तादत्म कहते हैं॥
Inspite of being different, not torbe different is tadatma.

Vidya (विद्या) is jnāna (ज्ञान) or knowledge; knowledge is Brahman; Brahman is Shri Vidya; so, the home or abode of Shri or Shri Vidya is Shri Chakra (श्रीचक्र), Shri Yantra (श्रीयन्त्र), or Shri Nagara (श्रीनगर).

..... ४

विद्यार्थी विद्या के लिए अपनी जीवन की शुरूआत करने के लिए उपयोग करते हैं। इसके लिए विद्यार्थी अपनी जीवन की शुरूआत करने के लिए उपयोग करते हैं। इसके लिए विद्यार्थी अपनी जीवन की शुरूआत करने के लिए उपयोग करते हैं।

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Chakramanat Chakrah (चक्रमन्त चक्रः) since it rotates, it is called Chakra; since the wheel of universe constantly moves or changes it is called Chakra.

Just as a deity takes its abode in the centre of the Chakra or Yantra along with its parivāra dēvatā-s so also the sādhaka and the group of his co-sadhaka-s sit around the Shri Chakra in the form of a Chakra and worship the Shri Chakra. Shri Shankarāchārya installed a number of Shri Chakra-s at different places, for group worship during his digvijaya tours in the country. But unfortunately, direct worship is not now-a-days, allowed excepting in Bhramarambika's temple at Shrisailam, due to the highhandedness of the archaka-s in the name of tradition.

Some nations, like Germany, personify and conceive their country as father-land and some nations like India personify their country as mother-land, although a particular land or country could not strictly be said to be a male or a female, much less father or mother.

Mother worship is cent-per-cent in vogue amongst the Christians as well. The whole Christian world looks upon Virgin Mary as the Mother of God-Lord Chirst. As such, some denominations of Christians worship Kanya-Kumari, since they believe Kanya-Kumāri (Uma) to be the Virgin Mary. As Christians have no entrance to the temple of Kanya Kumari, they worship Her from outside; and buy the photos of Kanya Kumari and worship them at their homes.

So also, Brahman the Absolute, the All-pervading is Avāngmānasagōchara (अवाङ्मानसगोचरः) --- Beyond all speech and mind and even beyond time and space (देह व कालः)

and is Tat Sat (तत् सत्).

(^{द्वयान्तरं कालं}) The interval between two actions is time (लाल Kāla). (^{द्वयान्तरं}) The interval between two objects is space (^{देशं} dṛṣṭiha)

That Reality, that boundless absolute Brahman, though without a gender or sex, is conceived and worshipped by some sadhaka-s, as All blissful Lord Shiva (शिवः); by some as the All-pervading Vishnu (विष्णुः), or the All-illuminating Sūrya (सूर्यः); others conceive it and worship It as All-effulgent knowledge illuminating Gāyatri (गायत्रीः). Still others worship That as All fearful Mahākālī (महाकाली), or as All-Vidya Mahāsarasvatī (महासरस्वती) or as Wealth-bestowing Mahalakshmi (महालक्ष्मी) . Even still other Sadhaka-s conceive and All-Beautiful, and All-Enchanting Maha Tripurasundari (महात्रिपुरसुन्दरी), or as Her Most Exalted Imperial Majesty, Parābhattārikā (महाभट्टारिका), Rajarājeshvare (राजराजेश्वरी). This concept and worship of that as Jagadamba (जगद्माबा) the Mother of the whole Universe, Shri Mātā (श्रीमाता) or Shri Devi (श्रीदेवी), with potential energy, Kundalini Shakti (कुण्डलिनी शक्ति) is dealt with by Tantrika-s and Tantra Shastra-s. THAT is Father and Mother both, all at once.

(ऐनं सदीविष्णुः व्युत्पा वदीन्द्रा) 1.164.41 Rig Veda.

The One Existance Reality, the illuminated seers and adapts (who perceived It by their intentional knowledge) speak of (IT) variously by different names.

There is only a difference of taste but no difference at all in essence, for, IT is ONE.

Just as the same person is called differently, -- father, brother, husband, son, son-in-law, officer, servant, master, and so on, according to the function he performs in different positions and capacities, so also, THAT is called Brahma, the creator, while doing or functioning as Creator of the Universe of diversity and manyness; Vishnu, while functioning as the Sustainer; and Maheshvara (महेश्वर) while Dissolving it. So also, it is THAT, The Mother, Itself or Herself, that is functioning in different parts of Shri Chakra with certain limited functions that is called by different names as different Devata-s Shakti-s, Devi-s parivara devata-s or Yagini-s, because, the murdane with their limitations cannot at once conceive THAT Absolute Purnam or the Whole, without the aid of concrete symbols or deities.

विषय

Shabda or sound is the vishaya (object) of the ear and rupa is that of ^{the} eye; but, we give a notation or symbol form to any particular sound, just as K, G, etc. (क, ग, इत्य.) in order to convey the sound-idea by means of a form-symbol; so also, we give a symbol-form to the formless Braman or Mahātripurasundari.

CHAPTER - III

SHRIVIDYĀ. SRI CHAKRA.

Mahā-Tripurasundari's mūla-mantra (root or core-mantra) is Panchdashakshari (पञ्च दशाक्षरी -fifteen-lettered)

1 Ka 2 E 3 I 4 La 5 Hrim 6 Ha 7 Sa 8 Ka 9 Ha 10 La 11 Hrim --
 12 Sa 13 Ka 14 La 15 Hrim (३ १ २ ३ ४ ५ ६ ७ ८ ९ १० ११), consisting of three
 groups of bijakshara-s called kuta-s (कुटा: peaks).

Shodashākshari (१६ शब्दाक्षरी the sixteen lettered), Shōdhā-
Mahāmantra or Shōdā (षोटा) as briefly called, is the full fledged
mantra of Mahā-Tripurasundari or Lalita (लीलाता).

This is also called Ashtavimshat�ाक्षरी (अष्टविंशत्याक्षरी) or 28 - lettered mantra, because the number of bijakshara-s becomes 28, when the bija-s of the Mula-mantra are all counted separately.

According to Makaranda-Stavarāja (मकारन्द-स्तवराज)

It might be noted that each Mantra or Vidyā of a deity has got one or more Bijakshara-s and a number of letters constituting the Mantra itself. So, in fact, strictly speaking, the Bijakshra or Bijakshara-s of a deity and the letters of its Mantra are different. But in general usage, the letters of a Mantra are usually and generally spoken of or referred to as Bijakshara-s of that Mantra, though it is not a correct or accurate reference. As for example, the Bijakshara of Maha-Tripurasundari is Shrim (३६) and its Mula-mantra is Panchadashakshari or 15-lettered, Shodashakshari or 16-lettered, or Ashtavimshat�kshari or 28-lettered.

CHAPTER - III

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Maha-Tripurasundari's mula-mantra (root or core-mantra) is Panchdashakshari (पंच दशाक्षरी -fifteen-lettered)

1	2	3	4	5	6	7	8	9	10	11	
Ka	E	I	La	Hrim	Ha	Sa	Ka	Ha	La	Hrim	--
12	13	14	15	1	2	3	4	5	6	7	8
Sa	Ke	La	Hrim	(ॐ)	(ए)	(अ)	(त्र)	(हृ)	(ल)	(क्ष)	(क)
9	10	11	12	13	14	15					
हृ	ल	क्ष	स	ॐ	त्र	अ					

, consisting of three groups of bijakshara-s called kuta-s (कुटा: peaks).

Shodashakshari (षोडशाक्षरी the sixteen lettered), Shodha-Mahamantra or Shoda (षोटा) as briefly called, is the full fledged mantra of Maha-Tripurasundari or Lalita (लालिता).

Shodashakshari includes the Tri-kutatmaka Mula-mantra, which is reckoned as three letters; it is also called Tri-kutatmaka Shodha and it runs thus: Shrim Hrim Klim Aim Sauh Om Hrim Shrim Ka E I La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim Sauh Aim Klim Hrim Shrim (ॐ श्रीं ह्रीं क्लीं ए ईं ला ईं ह्रीं सा का ह्रीं ह्रीं श्रीं क्लीं आ ईं क्लीं ह्रीं श्रीं ह्रीं क्लीं ए ईं ला ह्रीं ह्रीं सा का श्रीं ह्रीं क्लीं आ ईं क्लीं ह्रीं श्रीं ह्रीं क्लीं)

This is also called Ashtavimshatyakshari (अष्टविंशत्याक्षरी) or 28 - lettered mantra, because the number of bijakshara-s becomes 28, when the bija-s of the Mula-mantra are all counted separately.

According to Makaranda-Stavaraja (माकारन्द-स्तवराज) there is Kevala Bijarupa (केवल बीजरूप) all Bija-s only and no group letters) Shodashakshri which runs thus: Shrim Hrim Klim Aim Sauh Om Hrim Shrim Aim Klim Sauh Sauh Aim Klim Hrim Shrin () Some call this Ramā Shodeshi also ().

It is essential that a sadhaka is initiated into any mantra by an adept Guru (teacher). A sadhaka is first initiated into Bala-Tripurasundari maha-Mantra. (Om Aim Klim Sauh: (ॐ ईं क्लीं सौह) thereafter into the Mula Panchadashakshari, and finally into the Shodashakshari, when, he is called Purna-Dikshapara (पुर्ण दिक्षापरा), one who is fully initiated into the Shri-vidya. Bala is said to be the Divine daughter daughter of Maha-Tripurasundari.

A Mantra which consists of more than 12 letters and pertains to a Shakti or a female Deity is called Vidyā (विद्या) and not a simple or an ordinary mantra. So, Maha-Tripurasundari's mantra is Shri Vidyā; and her Yantra is Shri Chakra or Shri Yantra. However, Panchadashakshari is both a mantra and a Vidyā, since it pertains to Shiva and Devī both. There are said to be several Mahavidya-s in the Tantra-s, of which ten (दश महाविद्या) are considered very important. Amongst them, Shri Vidyā also is one and is considered the supreme, since it bestows fruits which all other Vidyā-s put together could bestow separately.

DASHA MAHĀVIDYĀ-S

Name of Vidyā	Bija	Bestower of:
1. Kali or Mahakali (काली अम्बिका)	Krim (क्रीं)	Kaivalyadyini (कौवलपद्मायिनी) giver of a solution
2. Tārā (तारा)	Hum (हुं)	Tattvavidyadayini (तत्त्वविद्यादायिनी)
3.		giver of knowledge of the Tattvas; and Tvaritaphalada (त्वरितफलदा) giver of fruits quickly and Bhogada (भोगदा)
3. Sundari, Shodashi, Shrim or Mahātripurasundari (सुन्दरी, शोदशी, श्रीम अथ महात्रिपुरासुन्दरी)	Shrim (श्रीं)	giver of worldly enjoyments Mokshadatri or Jivanmukti prada and Bhogda (भोगदा)
4. Bhuvaneshvari (भुवनेश्वरी)	Hrim (ह्रीं)	giver of final liberation and worldly enjoyments both Svarupajnanakari (स्वरूपज्ञानकारी)
5. Bhairavi (भैरवी)	Hsaim-Hsaim (हैं-हैं)	giver of the knowledge of one's self Buddhidā (बुद्धिदा) giver of intelligence
6. Chhinnamasta (चिन्नमस्ता)	Phat (फट)	Shatru Chhedakari (शत्रु छेदकारी)

(धूमवती)	(धूं धूं)	Destroyer of enemies.
7. Dhūmavati (धूमवती)	Dhūm. Dhūm (धूम धूम)	Dharmada (धर्मदा) giver of restitute of conduct.
8. Bagala, Balgamukhi or Pitambara (बगला बगलामुखी) (व पीताम्बरी)	Om Hrim Om (ओं ह्रीम)	Vakstambhanakari (वक्ष्टम्बनाकरी) arrestor of speech or one who makes the opponent mute)
9. Matangi (मातङ्गी)	Om Hrim Klim Hum (ओं ह्रीम क्लीम्)	Mānada (मानदा) giver of glory or name and fame
10. Kamalā or Mahālakshmi (कामला) (महालक्ष्मी)	Aim, Hrim Shrim Klim Hshau (अ॒ र्हि॑, क्लि॑ श्व॑)	Lalithyaprada (ललित्यप्रदा) giver of glamour or beauty or Sundarata.

{ या मोर्गादीयीन् देवी जीवनसुलभां न शा
मीकादातुं न मोर्गाय लीलाता तुम्भपदा ॥ Rudragāma } }

That deity which could give bhoga-s (worldly enjoyments) can not give Mukti; that which could give Mukti can not give bhoga-s; but Lalita gives both.

{ यत्रास्ति र्षोऽनि न तत्र साक्षाः, यत्राश्च मोक्षो न च तत्र साक्षाः;
जी मुक्तिर्षो भैवेत्पुण्यवानो मोक्षाश्च मोक्षापश्चुच्च तुम् } }

Where there is Bhoga there is no Moksha; where there is Moksha there is no bhoga; To the votaries of Sundari, there is bhoga as well as Moksha.

But the bijakshara-s of Lakshmi or Mahālakshmi, the Spouse of Vishnu, those of Sharadā, Sarasvati or Mahasarasvati, the spouse of Brahma, or the bijakshara-s of Kali or Mahakali, the spouse of Shiva are different from those of Lalita Mahā-Tripurasundari. So, the bijakshara-s of the mantras of any of the above mentioned deities or those of any other mantra or vidya, should, under no circumstances, be conjoined or mixed up with those of Lalita Maha-Tripurasundari, since such a heterogeneous mingling up would set up discordant vibrations, leading to undesirable results and effects.

Can any other deity be invoked and worshiped in Shri Chakra?

Some people advocate the idea that Shri Chakra being Yantra Rāja, any deity could be invoked and worshiped in Shri Chakra. But we do not

(धूमवती) 7. Dhūmatī (धूमाद्वयी)	(धूं चृं) Dhūm. Dhūm (धूम धूम)	Destroyer of enemies. Dharmada (धर्मदा) giver of restitute of conduct.
8. Bagala, Balgamukhi or Pitambara (बगला, बगलामुखी) (व लीतामध्यक्षरी)	Om Hrim (ओं ह्रीम्)	Vakstambhanakari (वाक्याभनवती) arrestor of speech or one who makes the opponent mute.)
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Lalita gives both.

{ यत्रादित चोरो न तज्ज साक्षोः , यत्राद्य चोरो न च तज्ज साक्षाः;
जी भुक्त्वा देवका पुण्यानां मोराद्य चोक्षप्राप्तुच इव } }

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The names Shridevi, Lakshmi or Mahalakshmi, Sharada, Sarasvati
or Mahasarasvati, Kali or Mahakali also mean Lalita - MahaTripurasundari.
But the bijakshara-s of Lakshmi or Mahalakshmi, the Spouse of Vishnu,
those of Sharada, Sarasvati or Mahasarasvati, the spouse of Brahma, or
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any deity could be invoked and worshiped in Shri Chakra. But we do not

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think it right. Every deity has got a yantra and bijākshara-s peculiар to it. They set up different sorts? vibrations; as such, a heterogeneous blend or combination or mingling up of bija-s of one deity in another, would set up discordent vibrations injurious to the harmonious development of a particular sadhaka. Therefore, any deity which has got a yantra and bijākshara-s of its or her own cannot be invoked and worshiped in the Shri Chakra.

In the Shri Chakra, all Parivāra, Dēvta-s belong to Mother hierarchy and so, no male deity would be invoked in it.

If one argues that since Mahātripurasundari is neither female nor male and that therefore, any diety could be worshipped in the Shri Chakra, even so, it can not be done: firstly because, no other diety of a lower order than Mahātripurasundari or Her Parivāra dēvta-s could be worshipped in Her Chakra; and secondly because an Archaka or Upāsaka who has risen to that level of understanding and realisation, there would be no question of worshipping any other diety in the Highest Chakra.

Just as every Dēvata has got a Mantra, so also it has got a Paduka. The Mantra proper along with the combination of some other mantras or bija-s is called pāyākā (पायाका) of that Devat. Similarly, we have got Guru Mantra and Guru Paduka. When some more mantra-s and bija-s are added to the Guru Paduka (mostly depending upon the Guru's choice); it is called 'Guru Mahā Pādukā'. This initiation is given by the Guru to the disciple either at the time of initiation of Mahāshōdhā, if the Guru is really great and generous, or else, the austere Guru initiates his special and wealthy disciples only into this separately in order

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to impress him and to make a show of it. This initiation ⁱ is called 'Mahā-pādukānta-dīkṣā' (महापादुकान्त दीक्षा) one who is initiated into this is called 'Mahā-pādukānta-Dīkṣāpāda' (महापादुकान्तदीक्षापाद). This again is of different types -- Kātaksha-dīkṣā, ēkarātri-dīkṣā, trirātri-dīkṣā, navarātri-dīkṣā etc., and it is conducted by the Guru depending upon the type of the disciple. Professional pandits and Gurus and the initiates into this make much ado about it, which is otherwise a very simple and an informal one. One such Guru Mahā-pādukā consists of the following 16 items: (1) Guru Mantra, (गुरुमन्त्र) (2) Tāratrya (तारत्रय), (3) Bāla mantra (बालमन्त्र), (4) Pranava (प्रणव), (5) Khēcharī-bīja (खेचरी बीज), (6) Shōdhā-Mahāmantra, (7) Hādividyā (हादिविद्या), (8) Dvādashaśārdhā (द्वादशशार्धा), (9) Shiv-prasāda mantra (शिवप्रसादमन्त्र), (10) Parā (Shakti) prasāda mantra, (11) Ānanda-Bhairave mantra (आनन्दभैरव), (12) Ananda-Bhairavī mantra (आनन्दभैरवी), (13) Mahā-vākyā-chatushtaya (महावाक्य चतुष्टय), (14) Ātmānusandhāna (आत्मानुसंधान), (15) Guru prayōjana vākyā (गुरुप्रयोजन वाक्य) and (16) Svagurunāma (स्वगुरुनाम).

Shri Yantra is technically called Shri Chakra; and hence it should not be confused with the Yantra of Lakshmi or Shree. Shri Chakra is Chakra-rāja (चक्रराज) -- King or the best of all chakra-s and stands supreme amongst chakra-s or yantra-s. It is also called 'Navayoni Chakrā' (नवयोनिचक्र) as it is a configuration of nine triangles, five pointing downwards and four upwards. It is called Nava Chakrā (नवचक्र), as it contains nine Chakra-s. Shri Chakra is called Trishatvāṁshat Kōna (त्रिशत्वांशत कोण) as it contains 43 triangles (central triangle, ashtakona, the inner and the outer ten triangles and the 14 triangles.) It is called Viyat Chakra, (वियतचक्र) as it is worshipped in Daharakāsha (दहराकाश).

or heart-space and as well in the outer space, in the Mēru form. It is also called Mātrikā Chakra (मात्रिक चक्र) as it contains all the mātrikā-s or letters of the Sanskrit alphabet. This name expresses that the Shri Chakra is not only the abode of the Divine Mother but also of all her powers, personalities, and emanations. All these denote the abode of ~~Lakshmi~~ the Mother of Grace, the Beautiful Unsurpassed (the Beauty par excellence) Maha-Tripurasundarī, ruler of the three pura-s (3 sets of 3 chakra-s in Shri Chakra and all the triputi-s or triplets in the universe), Lalitā (the Mother of Grace), the Beautiful Unsurpassed (the Beauty par excellence) Parā Bhāttārīkā (Her Most Worshipful Imperial Majesty Mahārājñī (महाराजीं देवीं) Goddess Supreme), Rājarājeshvarī, Divine Supreme, Jagadamba (जगदभावा) Mother of the whole universe and Shri Devi and Bhagavati. All these are synonymous and connote the Supreme Shakti or Parabrahman and Her Yantra is Shri Chakra.

Shri is a pre-fix added to words and names of deities to denote auspiciousness or holiness.

"Shri", according to the context also means Lakshmi, Shrimati (श्रीमती), aisvarya (ऐश्वर्य), rajya-Lakshmi (राज्यलक्ष्मी) shobha (शोभा), prabha (प्रभा), kirti (fame ज़िर्किती), wealth वृद्धि - Adi-Lakshmi, Maha-Lakshmi, Sarasvati, Mula Prakriti (मुल प्रकृति), Universe, Adi Shakti, the Absolute Brahman etc.

Shri Chakra consists of nine chakra-s — (i) Bindu Chakra, (ii) Trikōna Chakra, (iii) Ashtāra Chakra, (iv) Antardashāra Chakra (v) Bahirdashāra Chakra (both combined called Dashāra-dvaya), (vi) Chaturdashāra Chakra, (vii) Ashta-dala padma Chakra, (viii) Shōdasha-dala padma Chakra, and (ix) Bhū-pura, Chatusra-

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pura or Dharani-sadana-traya. (For Fuller details see
Dvitiya Taranga and Chart No.1)

Shri Chakra is Tripurātmaka (त्रिपुरात्मक). It represents all triplets in the universe. Bindu Chakra, Trikōna, Ashtāra, and Ashtadala constitute Agnēya-khanda (जाग्नेय रवण) Sishti, Karmana sarira and it is Pramata-pura: (प्रमात्रपुर) Dashāradvaya and Chaturasrapuram constitute Saura-khanda (सौर रवण) Srhiti, Sūkhma-sarira, and it is Pramānapuram (प्रमाणपुर) Ashādala, and Bhupura ^{Soma or} Chaturdashara and Shōdasha-dala/Chakra-s constitute Chandram Khanda (चंद्रम क्षण) samsāra, sthūla-sarīra (स्थूल शरीर) and it is Prameyapura. Pura means city, place, or field of action. Pramata is Jnāta (ज्ञात) or Knower; Pramāna is Jnāna (ज्ञान) or Knowledge; and Prameya is Jnēya (ज्ञेय) or the Knower. In everything there is this Triputi (त्रिपुति) or Trinity.

Shri Chakra is symbolic of or symbolises or expounds both Brahmānda (ब्रह्मान्द) Macrocosm and Pindānda II (पिंडान्दा) (Microcosm).

Jāgrat (जाग्रत), Swapna (स्वप्न) and Sushupti (सुषुप्ति) in the Brahmānda (Universe) and head (शिर) heart (हृदय) and mūlādhara (मूलाधार) in the Pindānda or individual body are the triplets (त्रिपुति).

Shri Chakra as described earlier is also called Mātrika Chakra, as it is the source of all Matrika-s or letters of Sanskrit alphabet or Shabdāshristi (sound or word creation).

Round the Kēndrastha Bindu (केन्द्रस्थ बिंदु control point), there are 9 bigger basic triangles, of which five are adhomukhi (अधोमुखी downward pointing) in Bhū-prastāra (see chapter ॥)

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and facing the front in Mēru-prastāra; and these five triangles are called Shiva-yuvati (शिव-युवती) symbolizing or representing Devi or Shakti. The other four triangles are īrdhvamukhi (उर्ध्वमुखी) (upward-pointing) in Bhū-prastāra and facing backwards in Mēru-prastāra; and these four triangles are called Shri kantha (श्री कण्ठ), symbolizing or representing Shiva or Vahni (वहनी). The two sets of triangles also symbolise, the descent of the Divine or the Grace of the Divine Mother and the ascent of the sādhaka or aspirant with the fire of burning aspirations for the Divine Fire; so also the two interlocked triangles one with the apex downwards over a triangle with apex upwards.

The five downward-pointing Shakti triangles represent or symbolize:

In Brahmānda or Universe

1. Pancha Mahābhuta-s (पञ्चमहाभूत)
2. Pancha-Tanmātra-s (पञ्चतन्मात्र)
3. Pancha-Jnānendriya-s (पञ्चज्ञानोदय)
4. Pancha-Karmendriya-s (पञ्चकर्मेन्द्रिय)
5. Pancha-Prāna-s (पञ्चप्राण)

In pindānda or Human body

1. Tvak (त्वक्) skin (external cover of organs)
2. Asrij (असृज) blood
3. Mamsa (मांस) flesh
4. Medas (मेदस) fat
5. Asthi (अस्थि) bone.

(also see II Chakra of Second Taranga)

The four upward-pointing Shiva triangles represent or symbolize:

- | | |
|-------------------------|-------------------------------|
| 1. Chitta (चित्त) | 1. Majjā (मज्जा) Marrow |
| 2. Buddhi (बुद्धि) | 2. Shukla (शुक्ल) Semen |
| 3. Ahamkāra (अहम्कार) | 3. Prāna (प्राण) Vital air |
| 4. Manas (मनस) | 4. Jīva (जीव) Life quantum. |

This order of Shri Chakra with five downward-pointing

triangles and four upward-pointing triangles is according to Samyāchāra (सम्याचार) tradition, (see Chapter 8) followed by Adi Shankaracharya and his followers. This is known as Srishti-krama (श्रीष्टि-क्रम) type of Shri Chakra. If this Chakra is put upside down with four triangles pointing downwards and five triangles pointing upwards with Bindu in the quadrilateral below the central triangle, it is called Samhāra-krama (सम्हारा-क्रम) type of Shri Chakra and is followed or adopted by Kaulācharin-s (कौलाचारिन्‌), mostly in Northern India.

Some of the eminent Agama teachers are of the view that srishti and samhara-krama-nirnaya (division) is of a recent introduction into the Agama Shashtra-s.

The nine triangles are indicative of the nine-Mūla-prakriti-s of Nirakara-Shiva.

By the intermingling of these nine basic triangles, forty-three smaller triangles are formed. But, though apparently 53 triangles are formed or found in the two-dimensional Bhū-prastāra type, only 43 triangles are actually formed or find place in the three dimensional Mēru-prastāra (the real form of the Chakra as described in the Uddhāra Shloka-s); and the remaining 10 triangles, 21 quadrelaterals, 6 irregular vacant spaces round the Chaturdashā Chakra, 8 dala-like vacant spaces round the Ashta-dala-padma, and 16 round the Shōdasha-dala-padma, which fallaciously appear in Bhū-prastāra have, therefore, no place or real existence in the Shri Chakra. A Yantra is, in fact, three

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dimensional, whereas Bhu-prastara is only a two-dimensional representation, like the photo of a three dimensional object. During the construction of the Chakra there are also formed 24 sandhi-s (संघीयः intersecting points of two straight lines), 28 marmas (मर्माः intersecting points of three straight lines) and 8 damaru-s (दमरूः two triangles, each standing on the apex of the other). In short, only those triangles, petals, lines, etc., mentioned in the Shri Chakroddhara, constituting or forming the nine Chakra-s should be considered to constitute the Shri Chakra and the rest are to be considered as non-existing and not to have any connection with the Shri Chakra proper, like the additional or other lines drawn during the course of the construction of the Shri Chakra.

(श्री-चक्रं विवरणं पृष्ठा :) Shri Chakra is Shiva's body.

न शक्तिर्विद्या विना देवी देवताय च विना शिवः ।
न शिवस्तरं विनीतश्चन्त्र-वीचुक्षेपात् ॥

"There is no Devi (Shakti) without Shiva and no Shiva without Devi (Shakti). They are inseparable like the moon and the moonlight." Shiva and Shakti are inseparable and they are Shabda and Artha-svarūpa (शब्द स्वरूप) both. This idea has been materialised or symbolized in the icon of Ardha-Narishvara (अर्ध नारीश्वर).

वामदार्चिणि शश-हृष्टो लाग्नि प्रीतपत्रापे ।
दाह्नि द्वितीया वै द्वा, पार्वतीपत्रसेष्वर्णो ॥

Raghuvamsha, Kalidasa.

Texts

" I bow, for a clear exposition of words to the parents of the Universe, Parvati and Parameshvara, who are

inseparably united as the word and its meaning."

Tulasīdāsa's verse from his Rāmāyaṇa or Rāmačaritamānas is almost a translation of Kālidāsa's above idea.

विद्वा अपि जलं वीर्यं सम्
लोकात् निरुद्धा न मिष्ट ।
वन्दे सीता रामपरं
रेतनीहि परमीष्य रूपम् ॥

I bow to the feet of Sita-Rāma--though called as different but not different, like the word and its meaning or water and ways--who are most dear to those who are in distress.

In the begining Brahman is one without a second. When He conceived "May I become Many", I am This (Idam). "This" (Idam) is the Universe, which is the object of the Experience Aham. A (ॐ)=Shiva, Ha (ह)=Shakti, A -Ha = Aham or I. Shiva indicates or represents Jnana-Shakti; and Shakti, Kriya-Shakti--Knowledge and Action. Vimarsha of that is the Experience of "I-ness". She, the primordial Vimarsha Shakti, is the mirror, which manifests that experience.

So, when the Supreme Lord, who is Illumination (Prakasha) is connected with the Vimarsha Shakti, there shines forth the "I am all". The supreme "I" (Aham) is massing together (Samarasya) of Shiva and Shakti.

"Aham" or I is shown as white (Sita) Bindu or Moon and, represents Shiva aspect of the Supreme I. The "Idam"

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(the universe) is red (Shona) Bindu or fire, the Shakti aspect. They are in conjunction known as Divine Husband and Wife -- Kāmeshvara and Kāmeshvari. Their union is mixed (Mishra) Bindu or Sun. The Sun is Kama, and Kala is Moon and Fire. The Bindu is not simply a drop or point but it is a technical term or name for a particular form of Trimūrti-s.

The three Bindu-s combinedly are known as Kama-Kala. The Mixed Bindu becomes creative and is the cause this manifested Word (Vak) and its meaning (Artha). From this (Mixed) Bindu emerges Nada Shakti in seed-form. As already stated above Bindu is union of A and Ha (Aham, I) i.e. Shiva and Shakti i.e. Prakasha and Vimr̥ha i.e. white and red Bindu-s i.e. Moon and fire.

Kāmeshvari (Maha-Tripura-Sundari) and Kāmeshvara are inseparable and they are Bindu-s and Kāmakalā. The Tripura here means Sun, Moon, and Fire, which are Illumination and Bliss. She produced all things in a three-fold state. She created the three forms of Trimurti-s. The Bindu above is Sun and the two below are Moon and Fire, representing Her face, and breasts; and the Kala below it, half of Ha is her womb. The Nada which comes forth is the origin of all sounds, divided into letters, words, and their compounds. Yoni here does not mean the Yoni (or the womb) of any woman, but the womb of the Devine Mother of the world of Names and Forms i.e. Shabda and Artha.

There is yet another categorization of the Chakra-s. The Trikōna Chakra, Ashtāra, two Dashāra-s, and Chatur-dashāra are the five Adhōmukha Shakti-Kōna-s. The

Bindu, Ashta-dala, Shodasha-dala, and Bhupura are the 4 Urdhvamukha Shiva Chakra-s. The internal meaning or the significance of this categorization is this: The first set of 5 chakra-s are all triangles, yoni-s, Janani (जननी), creative power or potential. A triangle contains 180 degrees (the three angles of a triangle are equal to 180 degrees). The second set of 4 Chakra-s Bindu etc. are Dala-rupa. Dala is purna-rupa or circle. A circle contains 360 degrees, whereas the triangle contains only 180 degrees. Purna or circle is Shiva-rupa and triangle or kona is Shakti-rupa and Shakti is half of Shiva or half the size of Shiva i.e., Ardhangi. It is Shiva with the Ardhangi (half-form) that is called Ardha-narishvara or Saguna-Brahma (सगुण ब्रह्म) or Hiranyagarbha (हिरण्यगर्भ). It is only this Saguna-Brahma that could or that is capable of making the creation. Shri Chakra is the pratika of this idea. Shri is symbolic of collection. So, Shri Chakra is symbolic of the whole cosmos.

Reverting to the main point, the 5 down-ward pointing triangles or the 5 chakra-s of triangles are indicative (बोधकं bōdhaka) of downward trend or pravritti (पूर्वीकम्), creation, or worldly mindedness. The 4 upward pointing triangles (in one categorization) and the 4 dala-chakra-s (in the other categorization) are indicative or bodhaka of upward trend or nivritti (विपर्वीकम्) or Brahmajnana-vishayaka-mindedness. In the case of 4 triangles that are pointing upwards, the idea is clear. In the case of Dala-s which are of the form of circles, there is no beginning or ending,

up or down. Whatever direction we conceive it is there. Also because they are pūrnam, they are called urdhvamukhi. Thus Shakti or Mahāmāya is nescience (Avidyā), world of Vimarsha, reflection, pondering over, Kāmakalā, Divine Deliberation, activity, rajoguna(^{red}), and Kāmeshvari; and Shiva is Prakāsha, Vidya, or Knowledge, supreme effulgence, transcendental, immutable, unchangeable (^{Shuddha-Lettra (pure white)} शुद्धलेट्रा), and ineffable (^{अनिनादय} अनिनादय) and Kāmeshvara.

Shiva is A-kar (अ-कर) and Shakti is Ha-kar (ह-कर) (the combination of 16 vowels and 34 consonants is vinamaya (विनामय); Shiva is Sukla and Shakti is Shōna; Shiva is white and Devi is red; the sāmarasya (union or equipoise) of these two is the cause of this universe.

The 15 Kalā-s of the moon wax and wane. The 16th Kala is without increase or decrease but it always remains the same; that is called Sadakhyā Kala (सदाख्या कला), Nitya Kala or Chitra (चित्रा).

The categorisation of Chakra-s in different ways and the attribution of the Khanda-s as Agni, Surya, and Chandra or Soma, Surya, and Chandra or Surya, Soma, and Agni by different sadhaka-s or teachers, should not be taken as a serious contradiction. Each categorization and attribution is made to explain or bring home to the mind of the sadhaka or the reader a particular point or aspect of the truth. It is that particular point that is to be grasped by the reader and not the apparent or seeming contradiction. Even a metaphor or a simile

is given to give a clear picture or to clarify a particular point under discussion but not identical in all respects. The object of comparison and the compared subject are not and cannot be identical in all respects; if they are identical, no comparison is needed.

There are different Dhyāna sloka-s of Mahā-Tripurasundari used by different sadhaka-s according to their own bhavana or conception. For example the Dhyāna sloka given in Makaranda-stavarāja is a little different from those given at other places. There is nothing wrong or contradictory in it. This, however, does not imply that every one can take the licence to handle the essentials and fundamentals as one likes.

ये चर्या मां प्रपद्यन्ते तां स्तरीयं भजाम्यहम् ।
सम वर्त्मिनुवतन्ते सनुवद्याः पार्व रविवाः ॥ शिरा ५ ॥
यादृशो सावना चर्यं रिक्षाद्विसर्वीत तदृशो ।

Howsoever men approach me, even so do I accept them, for, on all sides, whatever path they may choose
is mine, oh Arjuna!

According to one's own wishes or desires, one gets results accordingly.

Bhagavadgita enunciates thus the fundamental principle of the Tantra Shastra concisely thus:

मम योनिर्भूद्भूम तीक्ष्णनशमि दधाम्यहम् ।
सामवः सर्वमुतानां ती मवति कावत ॥

14.3

Great nature is my womb; in that I place the germ,
there is the birth of all beings, Oh Arjuna!

सर्वपौत्रिण्यं कीन्तेय सर्वभः शक्तिर्विद्ध इः
तासां उल्ल महायान्तर्ह वीजापदः ३० ॥ 14.4 ॥

From whatever wombs living forms may arise, Oh Arjuna,
Prakriti is their womb and I am the seed-giving father.

प्रकृतिं पुरुषं चैव विद्यनादी उभावपि
विकारांश्च गुणाश्चैव विद्य उक्तिसम्बन्ध ॥

13.19

Know thou that Prakriti and Purusha are both without beginning; and know also that all modifications and guna-s (गुणः) are born of prakriti.

पिता सहस्र्य जगतो माता चाता पिता सह ॥ 9.17

I am the father of this universe, the mother,
The same idea is given in Tibetan Tantricism as well, by the Yab-Yum (Father-Mother) Mudra, the male and the female deity, Shiva and Shakti, in inseparable union (see Appendix 1).

Kundalini Yōga has been dealt with in Hathayōgapradipikā, Ghērande Samhita, Shat-Chakra-nirupā, Gōraksha Samhitā, and other Tāntrikā works. It is commonly called Hatha-Yōga, Ha- (ह) means Sun and Tha (थ) means Moon; that Yōga which deals with the union of these two—the Sun and the Moon is called Hatha-Yōga. (Karma, Juāna, Dyāna, and Bhakti Yōga-s are described in full in the Author's Commentary on Bhagvadgītā.) Hath also means Prāṇa, Dakshina, Yamuna, Pingalā and Rajas and the menas Apāna, Vāma, Ganga, Idā, and Rētas.

Idā (इडा) Pingalā (पिङ्गला) and Sushūma (सुशुम्मा) are described as the three main subtle Nādi-s or Channels,

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Idā (इडा) Pingalā (पिंगला) and Sushumā (सुशुम्ना) are described as the three main subtle Nādi's or Channels, situated in the Vertebra column in the human body and through which subtle latent forces travel, Idā and Pingalā running on either side of the Sushumā intertwining it and operating through the left and the right nostril. Kundalini Shakti or latent power in the body situate at the bottom of the spinal column or Sushumā Nādi, said to be coiled up in three and a half coils, in a dormant condition.

Ida is called Chandra Nādi and Pingalā Surya Nādi. Chandra or Moon is cool, cold or frized with its pleasant white rays and Surya or Sun is warm, hot or ferid with its radiant red rays; so, it is said or described that Idā is presided over by the Moon, which produces Cold effects, and Pingalā by the Sun which produces hot effects. If the process of breathing is carefully observed, it can easily be noted that it does not operate uniformly in both the nostrils; that sometimes the inhaling and exhaling is more through the left nostril and that at some other times through the right one; that is to say, that Chandra Nadi or Surya Nadi operates more through a particular nose than the other at a particular time. In simple or common language it can safely be said that while breaking through the left nostril is more active, cold effect is produced in the body and while breathing through the right nostril is more active, heat is produced.

This operation of Nādi-s Idā and Pingalā through the nostrils (left or right) through the medium of breath is found to be capable of being regulated or changed by physical manipulation by different methods—by lying down on one side, by putting a padding under the armpit and pressing it tightly, or by resting the arm-pit on an eighteen inch long Y shaped rod, the nostril on the other side begins to operate more actively; similarly vice-versa or the other way round.

This manipulation of changing of Nādi, Swara, or breath from one nostril to another is made use of by Swara or Nādi therapists to cure or to reduce the intensity of certain diseases. Utilising this principle, the Author was taught by his mantra-dikṣha Guru, when he was a school boy, a method of treating even the most chronic partial headache in a couple of minutes. He utilised this simple manipulation, by sleeping on the left side when he had to spend severe cold nights during his sojourns in Kailas-Manasarovar Region.

In this connection, it is important to note that Breath itself is not prāna (vital energy or life principle) but it permeates or works through the medium of breath. Prana is subdivided into two prāna and apāna, five or ten aspects, doing different functions at different places in the body. Prāna again is not to be confounded with Soul.

Scientific experiments and researches conducted so far, on Yōgic āsana-s (Dandasana, Padmasana, etc.) and Prāṇayāna in Lonavala Ashrama near Poona or in any other medical institute could not explain as to why there is over activity of breath in a particular nostril, at what periodicity the change of breath in the nostril takes place, and as to why the hyper-activity of breath through a particular nostril produces heat or cold in the body.

There are six main psychic centres called chakra-s, padma-s or lotuses lying up along the Sushumna Nadi. They are Mūlādhāra (मूलाधार), Svādhiṣṭhāna (स्वादिष्ठान), Manipura (मणिपुर), Anahata (अनाहत), Viśuddhi (विशुद्धि), Ajya (आज्ञा) and Sahasrāra or Sahasra Dala padma (सहस्रदल पद्म) thousand petalled lotuses), corresponding to the plexuses in the body.

A special course of elaborate and highly complicated sādhana (training) of meditation, on or in the above said centres, called Kundalini Yōga-sadhanā is prescribed to rouse the dormant Kundalini Shakti to Sahasrāra in the brain. The rousing of the Kundalini Shashakti has got many potentialities, begining from various types of higher subtle experiences of the five Jñanendriya-s and their Viśaya-s (objects), different type of Siddhi-s or attainments upto the highest samadhi-s (समाधि समाप्ति) -ultimate union of Jyātma (individual soul) with Parmātmā, universal cosmic consciousness.

Nirvikalpa Samadhi

Mūlādhāra (मूलाधार)	Ajna-dvidala (आज्ञा द्विदल) -- Ha (ह)	Bindu (बिंदु)	Ksham (क्षम)
Middle of eyebrows Iḍhika (इड्हिका)	Ksha (क्ष) } Indrayoni-ashtadala (इन्द्रयोनि अष्टदल)	Trinoma (त्रिनोमा)	Mam (म)
Utha (उथा गला)	Vishuddha-shodashadala-- Svar (स्वर) Am to Ah (अं ह)	SRI-SHTI (स्रीश्ति) creation	Ashtakona (अष्टकोना)
	विशुद्ध शोदशादल	Agni- Khanda Karma- Sarira	Yam Ran Lam Vam Sham Sam Ham
Hridaya (हृदय Heart)	Anahata - dvadashadala -- Kam (क) to Tham (थ)	Antardashara (अन्तरदशरा)	Man Ham Len Eshan
Mūlādhāra (मूलाधार)	Manipura-dashadala-- Dam (द) to Pham (फ)	Bahirdashara (बाहिरदशरा)	Mnam Bham
Abhi- Mabiliucus (अभि- मबिलिउस)	Svadhishthana-shad-dala -- Bam (ब) to Lam (ल)	STHITHI (स्थिति) sustinae surya khanda Linga sarira	Chaturdashara (चतुरदशरा)
Muladhara (मूलाधार)	Muladhara-Chaturdala -- Vam (व) to Sam (स)	Ashtadala	Kam to Pham Yam Sham & Lam Am to Ah
Padadhadhodesha (पदाधोदेशा) below threat	Kula-shatdala --	Shodashadala (शोदशादल)	Am Am Sauh
Padadhadhodesha (पदाधोदेशा) below threat	Thousand petalled Akula-sahasradala	Bhupura (भुपुरा) dissolu- tion Chundren Khabda Sthula	Am Am Sauh

That is described in detail in the esoteric worship or sadhana of Shri Vidya or Maha-Tripurasundari, which is not the subject matter of the present work.

Attached to the Sushumna nadi in the body there are said to be 32 padma-s or lotuses, at the either end of which there are thousand-petaled lotuses (सहस्रपद्म). However, only 9m 9 lotuses are equated with nine chakra-s of the Shri Chakra.

In the Body

In Shri Chakra

	Name of Chakra with number of Dala-s and Bijakshara-s Matrika-s	Form of Chakra	Bijakshara-s or Mantrika-s
ru-madhyā iddle of eyebrows	Ajna-dvidala (आज्ञा द्विल) -- Ha (ह) Ksha (क्ष)	Bindu (बिंदु)	Ksham (क्षम)
ambika लिङ्गाला	Indrayoni-ashtadala (इन्द्रयोनि अष्टदल)	Trinoma (त्रिनोमा)	Man (म)
antha throat	Vishuddha-shodashadala- Svar (विशुद्धा शोदशदल) Am to Ah (अं ह) विशुद्ध शोदशदल	SRISHTI (सृष्टि) creation Agni- Khanda Karma- Sarira	Ashtakona (अष्टकोना) Yam Ram Lan Vam Sham Shan San Han
ridaya द्वय Heart	(अनाहतादल twelve petalled) Anahata - dvadashadala -- Kam (क) to Tham (थ)	Antardashara (अन्तर्दशरा)	Man Han Lan Kshan
abhi नाभि abilucus	Manipura-dashadala-- Dam (द) to Pham (फ)	Bahirdashara (बाहिर्दशरा) STHITHI (स्थिति)	Mnam Bham
asti वास्तु	(स्वाधिष्ठान six petalled) Svadhishthana-shad-dala -- Bam (ब) to Lam (ल)	Sustinamae surya (सूर्य) khanda (खण्ड) Linga sarira	Chaturdashara (चतुर्दशरा) Kam Dham
ladhara मलाधरा	(मुलाधारचतुर्दशरा four petalled) Muladhara-Chaturdala -- Vam (व) to Sam (स)	Ashtadala (अष्टदल)	Kam to Pham Yam Shan
madhodesha मधुदेश below threat	(six petalled) Kula-shatdala -- कुल शतदल	Shodashadala (शोदशदल) SAMHARA (सम्हारा)	& Lam Am (अ) to Ah (अ)
madhodesha मधुदेश below threat	(Thousand petalled) Akula-sahasradala	Bhupura (भुपुरा) dissolu- tion Chandra Kshanda Sthula Sharira	Am Am Sauh

Corresponding Nerve plexes in the human body	Glands controlled
1. Carotid plexus	Parathyroids
2.	
3. Cervical	Pituitary, Thyroids, & Thymus.
4. Pulmonary	Thymus.
5. Solar	Pancreas & Suprarenals (Adrenals)
6. Hypogastric	Kidneys & Spleen
7. Pelvic	Testicles & Ovaries.

Corresponding plexus of Sahasrara is cortex. It controls penial and pituitary glands.

In passing, it might be noted that the body is controlled by the Chakra-s or padma-s, through subtle nadi-s and the gross nerve plexus and the corresponding endocrine or ductless glands, which could be controlled and regulated by Yogic Asana-s, pranayama (प्राणायाम), etc. The subtle Chakra-s and the gross nerve centres or plexus, control the whole body and the mind and psychic functions.

The author is thankful to Sri Dr. Venkateswaran, M.D., M.Sc., of the Electron-C-Ray Therapy, Vijayawada (A.P.R.S.)

Maha Bindu, situated in Brahma-randhra, is Sahasrara. This is the collaboration or samanvaya (समन्वय) of Shri Chakra and Sharira Chakra; so also of the Matri Chakra.

Shri Chakra is Shrishti, Sthiti, and Pralayatmaka.

Bindu Chakra is born out of the Mula Prakriti of Shiva. So, it is Prakriti Svarupa (प्रकृति स्वरूपा of the form of Prakriti). The rest of the eight chakra-s are Prakriti-vikriti-ubhayatmaka (प्रकृति विकृति (उभयतम्) of the form of Prakriti and its definitives).

Bindu down-wards upto Bhupura is termed Shrishti-krama.

Bindu upwards to Bindu is termed Samhāra-krama.

Through Shri Chakra, the Sākāra Līlā-krama or manifestation of Nirākāra Ishvara or unmanifested Absolute, in this Viśhāla Brahmānda (Macrocosm) and the Pindānda, the human body (Microcosm), has been graphically depicted. Prakṛiti, Mahat, Ahankāra, 36 Tattva-s and their sub-divisions, which are needed for the creation of ananta-koti-brahmānda-s (innumerable or infinite number of worlds) are collectively called Chakra or Shri Chakra, the Wheel of Creation or Cosmos or Brahmānda. In this Chakra, the whole creation, maintenance, and dissolution of the whole universe have been very well expounded. In no other religion, the Cosmos has been so thoroughly explained.

Just as a flag represents an ideal and is the supreme symbol of sacrifice, service, patriotism, and national ideals and just as a map indicates a country, without being it, So also, Shri Chakra is symbolic or Pratīka (प्रतीक) of Brahmānda as well as Brahman. Hence, Shri Chakra is identical or tadatma (तादत्मा) with Shri Vidya, Brahmānda and with Brahman.

मैं भी साहित्य जासैः ॥ मैं ही हूँ तुम जापै ओ तादत्मा कहो ॥

Inspite of being different, not to be different is 'tidadtma'.

The Presiding Deity of Shri Chakra is Shri, Shri Devi, or Adi Shakti Maha-Tripurasundari. 996. गीर्वाचार्यवलम्ब

(the king of Chakras, the Shri Chakra is her abode) 997. श्री ललितापुराण-देवी Shri Lalita Sahasranama.

Shri Vidya means Her Mantra and its upāsanā-vidhi.



By Its or Her upāsanā all Purushārtha-s (Dharma, Artha, Kāma, and Moksha धर्म अर्थ काम मोक्ष) are attained or achieved. Shri Vidya is also called Sundari Vidya.

In the Mantra of Maha-Tripurasundari, there is no mention of any particular Deity.

Shri Vidya, is Brahma Vidya, and Shri Chakra is
तांदृतम् (identical) with Brahman and Brahman is
avāngmānasagōchara (अवाङ्मानसगोचरा) beyond the reach of
speech and mind. (यतो वाचो निवित्तं ते अपुष्यते सानासः द्वा See chapter 10)
So, in the Shri Chakra of any build, which is meant for
worship or puja, bijākshara-s are not and need not and
should not be written or depicted. Thus, SHRI CHAKRA
is bijākshara-vinyāsashūnya (बीजाक्षरविन्यासशून्य).
The author has not seen bijākshara-s in any of the
Shri Chakra-s, installed by Adi Shankaracharya.
The puja or worship or dhyana (ध्यान) of various deities
in their proper places in the Shri Chakra is more important
than the lettering.

Shri Vidya consists of three kūta-s (कूट) or peaks (Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim कौ ई इ ला ह्रीं, हा सा का हा ला ह्रीं, सा का ला ह्रीं), like the Tripāda Gāyatrī (त्रिपादगायत्री), ascribed to moon, sun, and fire and they form the sound-body of Tripurasundarī, the 16 kala-s of the moon, the 24 kala-s of the sun, and the 10 kala-s of the fire, making a total of 50, being of the form of or nature of the 50 letters or mātrikā-s of the Sanskrit alphabet.

Hrim is called or known as the Tantric Prānava, inasmuch as it enjoys, in Tantra-s, the same prominence

or eminence as Om in Vedic lore. According to the Tantra-s, the creation starts with the word Hrim. There are three Hrim-s, one at the end of each kuta of the Mantra. The meditation on the first kuta manifests the knowledge of the world, on the second manifests the knowledge of the world and God, and on the third, manifests the knowledge of world, God, and Soul.

The first is Vakbhava-kuta (वाक्मवृत्त) and is the bestower of all Vidya-s of learning (vidyaprada विद्याप्रदा). The second kuta is Kamaraja-kuta (कामराजवृत्त) and is the bestower of all material objects and enjoyments (Artha-kama-bhogaprada अर्थकामभोगप्रदा); and the third kuta is Shakti or Parā-kuta (शक्ति व परावृत्त) and is the bestower of Moksha (moksha-prada मोक्षाप्रदा). Thus, Shri Vidya is the bestower of all the attainable, both of this world and of the other.

Shri Chakra, like Shri Vidya, is Trikutātmaka (त्रिकूटात्मक) and has three parts --- Srishti part (corresponding to Vagbhava-kuta), consisting of Bindu, Trikona, and Ashta-kona representing the head; Sthiti part (corresponding to Kamaraja-Kuta), consisting of the two Dashāra-s, and Chaturdashāra representing the body, middle or the trunk; and Samhāra part (corresponding to Shakti or Parā-kuta), consisting of Ashta-dala-padma (8 petalled lotus), Shodasha-dala padma (16-petalled lotus), and Bhupura representing the part below the kati-pradesha or legs of Maha-Tripurasundari.

Thus, the three kuta-s of Shri Vidya are identified with or tadatma of the Kuta-s of Shri Chakra Meru and Maha-Tripurasundari.

Thus, the three Kuta-s of Shri Vidya are identified with or tadatmya of the Kuta-s of Shri Chakra Meru and Maha-Tripurasundari.

The fifteen bijas of Shri Vidya can be reduced to nine primary letters or constituents of Sanskrit alphabet L (ල), S (ස), H (හ), I (ඒ), E (ක), R (ජ), K (ඛ), A (ං), and Am (ඇ) and they are known as Merus (මෙරු). The Shri Chakra is also of the form of Meru. Thus, Shri Chakra is the product of bija-s of Shri Vidya.

In tantra Sanketa or Code the letter L denotes the Earth and indicates the earthy stretch—Bhupura; the letter S (ස) denotes the Moon, representing his sixteen Kala-s and so indicates the Shodashadala-padma; the letter H (හ) denotes Shiva, who is of the form of Ashta-murti and indicates Ashtadala-padma; the letter I (ඒ) denotes Māya, the sovereign of upper seven worlds and the lower seven worlds—^{Bhuvanēshvari} and indicates the Charturdashare; the letter E (ක) denotes (Shakti of Vishnu, who is of the form of ten Avatars); the letter Ra (ජ) denotes the Bahir-dashāra; the letter Ra denotes Fire with his ten Kala-s and indicates the Antar-dashāra Chakra; the letter K (ඛ) denotes Madana or Kameshvara, who is of eight forms (Ashtamurtyatmaka) and indicates the Ashtāra; the letter A (ං) denotes the Ashtārā triangle and indicates the Trikona; and the letter Am (ඇ) or bindu indicates the Bindu Chakra. Thus, the Shri Chakra is the product of nine primary letters or bija-s of Shri Vidya.

CHAPTER IV

WHO CAN WORSHIP SHRI CHAKRA?

Shri Chakra can be kept in a house asz a holy article or even as a curio, without any worship, in the same way as it is found printed in 108 Upanishada-s and other books or as one keeps the paintings or images of any deity—Vishnu, Krishna, Dashavatara-s, Sarasvatī, Gāyatrī, Kālī, Lakshmi, Maha-Tripurasundari, etc.—made of metal, earth, or wood. It can be worshipped once in a year, periodically, or on special occasions like Sharad Navaratra-s or Vasanta Navarātra-s, or daily, regularly or irregularly, or whenever one likes. Shri Chakra can be worshipped for the whole day elaborately according to Shri Vidyā Saparyā Paddhati—beginning from Dvara Puja, Bhuta Shuddhi, etc., Nyasa, Navā^{2nd} Pūjā, Lalitā-Sahasranāma, Trishati, Saubhagya-Ashtottarashatanama puja etc., Hōma, Balidāna and Tarpana, or according to Purusha Sukta and/or Shri Sūkta, Shōdashō-pachra Pūjā-s or according to simple daily Puja-vidhana as given in Shri Maha-Tripurasundari Puja Kalpa, which hardly takes 15 minutes' time; or one can simply close one's eyes and do the Mānasika-puja as best as one could.

Appendix. Laghu Nitya Pujakrama.

Sunday in conjunction with pushya star, one's own Guru's birthday, the day of one's own birth-star, Ashtami (8th day of bright half of moon), Chaturdashi (14th day of bright half of the lunar month), Friday, Purnima of full moon day, Friday in conjunction with fullmoon day, all Sankranti days Chaitra or Vasanta, Āshādha, Āshvin or Sharad, Pushya Navaratra-s and Ashvin Nakshatra or constellation in conjunction with Bhānuvasara (Tuesday) (a special yōga), are considered efficacious days and special occasions for Shri Chakra puja.

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On Ashtami, Chaturdashi, and full moonday, Chakrāchana should be performed in the night.

Chakrarchana performed in place of Devi-pitha-s and Siddha-pitha-s is said to be as efficacious as that done on special occasions.

A mountain or hill, a cave a river bank, temple etc. are best places for performing Shrichakrarchana. Special occasions and places like the Sidha-Pitha-s or Tirtha-s, Archana of and Homa to the Chatubhashthi (चतुर्बाह्य) Yogini-s is enjoined and considered efficacious. The eight Matri-s in the Middle Rekha of Bhupura in the Shri Chakra have each got eight attending Yogini-s. These are considered part and parcel (अंगमूल) of the Matri-s. Each of these 64 Yogini-s is said to be surrounded by and controlling one crore of Yogini-s of the same variety or category and character; and all these are considered very powerful and potent (महाजसीव प्रमाणशाली). The names of the Yogini-s are given in Appendix 21.

Shri Chakra can be drawn on a paper with pen and ink, or on flour or arka plank or any other plank, bhūrja-patra, with coloured flour or powdered stone (not eatable by ants or insects) or turmeric, kumkum, ashes of yajna-homa and consigned to the waters of a river, after the puja is over. It can be drawn even on water. Shri Chakra can be drawn on gold, silver, or copper leaf or plate. According to some Achārya-s, since full panchamrita-snāna (पञ्चमित्रस्नान) bath with cow-milk, curd, ghee, honey, and sugar) cannot be performed on a purely copper-made Chakra, it is usually made on thin leaves or thick plates of panchadhātu-s or lōha-s (gold, silver, copper, brass and tin) as the five dhātu-s (metals) are symbolic of the five elements.

The heir-apparent of Shankaracharya of Puri Math has got the Shri Chakra printed on his inland letter cards, in light yellow.

Shri Chakra can be installed in a separate temple or place solely dedicated to it or it can be placed in any temple or place along with other deities, especially Devi or Shiva, as in the temple of Annapurna at Varanasi, Kamakshi temple of Kanchi, Bhramarambha temple of Srishailam or as at Courtallam (குர்டல்லம்) Shiva Temple, Tirunelveli District, Tamilnadu. It can be installed temporarily or permanently by temporary or permanent Prana-pratishtha or otherwise as well.

Shri Chakra drawn on a plate foil or disc of gold, silver copper or another material can be worn on person as talisman temporarily for some time or permanently.

Shri Chakra(or any Yantra of Bhuprastara or Kurma-pratishtha build) is to be kept flat or horizontal to the ground and not upright or slanting, excepting while wearing as talisman as tatanka-s (तात्कन ear-rings) or on a ring. It is said to be prohibited to execute it on a wall or drawn on a plank, paper or cloth, and to hang it on a wall.

न समा लेखने चं
न मितो न च लेखन
क्रामादा शासनी हृतो ॥

(Source unknown)

"A yantra should not be drawn either on the ground, wall, or plank. This is the injunction of Shankar".

Shri Chakra is the most saumya (सौम्य)---calm or peaceful and non-aggressive of all the yantra-s, unlike Bhairavi, Mahakali, Bagala and other yantra-s.

In fact, Shri Chakra is kept in places where there is any ugra (उग्र) or fierce yantra or image or Devata, which could not be faced without bad effects, in order to reduce its ugra nature.

It is said that the icon of Akhilandeshvari (about 5' high) in Jambukesvara (Apolings- जाम्बुलिङ्ग) was so very ugra or fierce that every day whoever Archaka (अर्चक) went in front of the Deity and performed puja used to die at the end of the day. When Adi Shankara went there, he had got made a pair of four-inch square Ehu-prastara Shri Chakra-s of gold, studded with diamonds and other gems along the lines on them, and put them in the ears of the Devi, as tātaka-s (ear-rings). Since that time the icon is said to have become soumya or shānta(calm) and nothing untoward happened to the Archaka-s. From this, it can be inferred or it is evident that one can approach Shri Chakra, without the fear of any untoward happening or incident, in the same way as one would approach one's mother, at any time and in any manner, one likes to.

Shankaracharya in his Devyapāradha Stōtra, shloka 4 says:

पूर्णवच्या पुत्रास्ते जन्मीना वहवस्त्रीन्ते राजला:
वरं तैवां सदये विश्वला विश्वलोऽहं तव श्रुतः ।
भवीयाऽप्यं त्यागवस्त्रमुर्मीर्यामिदं तो तव विद्वे
कुपुत्रो लायेत नविचयीष तुमाना का स्त्रीः ।

"Thous hast many children, Oh Mother! who are good men and exemplary sons. I am the lone black sheep among them. I showed myself lacking in my love and duty to Thee. But should'st Thou give me up for lost? There might be a bad son; but whoever heard of a bad mother?".

The line " गुप्ते जायेत वर्विद्वयं गुमाता का साक्षि । "there might be a bad son; but whoever heard of a bad mother?" has been repeated ~~in the three shloka-s~~ in the three shloka-s 3, 4, and 5 of Dēvyaparādha Stōtra. In the Dēvyaparādha Stōtra itself, it is given in the fifth shloka that the age of the writer is 85, whereas Adi Shankaracharya left his body in his 32nd year only. So, the popular belief that this stotra had been written by Adi Shankarāchārya is not correct. It must be some other Shankaracharya who had composed it; even so, the value of the stotra is no way diminished.

It is only the fake and ignorant persons and the ^{exploiting} class of the so-called Agama and other Pandits that scare and frighten the ardent worshippers and devotees of Shri Chakra and of Shri Vidya with wild and fantastic stories, in order to keep them uninformed of the subject, so that they might ever remain under the former's influence and sway. So, an earnest devotee should pay a deaf ear to such persons.

Just as every human being has a right to the use of medicine for the physical or material well-being of his body (and get cured of his ailment), so also, every person who is afflicted with the bhava-rōga (भाव रोग) disease of the whirlpool of this world of births and deaths or samsara), has every right to take recourse to (or entitled to the use of) Brahma-vidya, the sovereign remedy (or cure for bhava-roga). "Bhavarōgaghni" (भवरोगाघ्नि) destroyer of the disease of bhavaroga or sansara, Lalita-sahasranama 852, shloka 157) "Bhavanāshini" (भवनाशिनी) destroyer of bhava, nama 175). In one of the stotra-s of Kāmākshi, she is described as Bhavarōga-bhēshaja (भवरोगभेषज) medicine or remedy for bhava-rōga)

Paramatma or Brahman is in all and everywhere and beyond all. He or It is for all and is All-in all.

Just as every human being has an access and a birth-right to the free use of air, water and sunlight, so also he has got an access and birth-right to make an effort to attain emancipation or moksha through the upasana and worship of his Creator, that Absolute Brahman, and Its pratika or emblem, Pranava or Omkara and Shri Chakra, the symbolic representation or form-pattern of the Divine Mother.

Just as in a map the upper part is north and the lower part is south, so also in the Shri Chakra, the side of five triangles is west and that of four triangles is east; other directions should be located accordingly. सर्वत्रदेवी पश्याद्गुरुस्य प्राचीर्णि या Shri Vidya Tantra, Know always that the back side of the Shri Chakra is the east.

While performing the puja of a Shri Chakra, the archaka should sit facing the quarter east and facing the five triangles of the Chakra. If under any circumstances the archaka can not sit facing the quarter east, he may sit facing any direction, but should sit facing the side of the five triangles of the Shri Chakra; under such circumstances the direction, towards which he sits, would become east to him, since that is the east of the Shri Chakra.

यज्ञे यज्ञोन्मानेऽग्नीं दिव्यालभिष्ट यथा देवाः ॥

"Between the worshipper (archaka) and the worshipped (Devata) is the east. Other directions are to be located accordingly and worshipped. Agra (अग्र) is the front; daksha (दक्ष) is the right, and vama (वाम) is the left of the worshipper.

There is an oft quoted line that

देवो मत्ता देवं पठेत् । Padmapurāna.

"One should become defied one's self first, before one could worship the deity." But if one could or would become the deity one's self first, he need not worship the deity. So, if one could become Mahatripurasundari Herself first, one need not, would not, or could not worship Her in the physical Shri Chakra, but for showing it to the layman as an example that he should worship Her through the Shri Chakra. So, if one wants to become Mahatripurasundari, in majority of cases, one shall have to worship Her first, through the Shri Chakra, Her pratika.

Shri Chakra can be worshipped by one and all irrespective of caste or creed, varna or ashrama, sex or age, young or old, high or low, the learned or the ignorant, and the rich or the poor.

चक्र विद्योपासनं वर्णिना शानिनामज्ञानिना - च जलदायक
सित्यमिसंधापाहु --- चक्रविद्योपासने शुद्धाणामीष अधिष्ठारूपी दना

Soundaryalahari, Bhāskararāya's commentary on shloka 11.

सर्ववर्णीयकारुण्यं नारीणि योग्यं स्वयं Gautamiya Tantra.

Lōpāmudrā (लोपामुद्रा), the wife of the great Sage Agastya, is herself the propounder (उद्धारका) and upāsakā of Hādividyā (हादिविद्या इस काल ही - है के कहल ही
Ha Sa Ka La Hrim-Ha Sa Ka Ha La Hrim- Sa Ka La Hrim)

c.f. Lōpāmudrāchitā (लोपामुद्राचिता) L.S.647)

पुजनीया जनीयनी स्वाने क्षयाने तु तु ।
यृष्टे रुषे गोपयौः, ग्रासे प्राप्ते वै ज्ञाति ॥

Bhanishyothra Purāna.

" Devi is to be worshipped by everyone, in every place, in every town, in every village, and in every

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forest, by those who are interested in Shakti.

There are Brahmajnānī-s like Gargi and many women mantra-drashtā-s of Veda mantra-s and sukta-s. So, there is not even a shadow of doubt that women and children-- every one could perform the archana of Mahatripurasundari and Her pratīka, Shri Chakra.

Ābalagōpalaviditā (आबालगोपालविदिता) L.S.994, Shloka 182. She is knowable or attainable by a boy who is innocent, and as well by a cowherd who is illiterate and ignorant; that is, She is accessable to one and all.

From a perusal of various books on Shri Vidya Saparya (श्रीविद्या सपर्य) and puja-Paddhati-s of Shri Chakra, it appears that every compiler, teacher, or Pandit had taken sufficient freedom and liberty while preparing his book or books by putting forth or forwarding his own order (क्राम krama) and pūjā-vidhāna; but they are very particular in emphasizing the need for mathematical exactitude and precision for following every detail mentioned by them in their krama-s. The simple minded sadhaka-s are therefore frightened and dissuaded from taking to Shri Vidya.

From the mere fact that a big genealogy of Nath-s (नाथ) or Natha Sampradaya Guru-s or teachers has been incorporated in the very core of the serious Maha-Tripurasundari puja Vidhana, it cannot be said that all this had been dictated by Lord Shiva Himself and that it cannot be touched or changed, or commented upon. No doubt, certain standards of Vidhi (procedure) are to be followed and adhered to for conformity's sake; but it does not mean that there is not sufficient freedom left to or taken by the individual sadhaka-s or groups of them. At the same time it also means

that absolutely nothing ~~even~~ untoward could or would befall him or them, if an ardent sadhaka makes a slight deviation or variation in the routine puja-krama, either knowingly or unknowingly, to suit or satisfy his special individual liking.

मुमीं इवीतां पादानां मुमिनैवावलंबन्त
त्वयि गोपदावानां त्वमेव शरणं द्विव

For those who slip on the ground, the ground itself is the support or protector or refuge; for those who err in respect of You (in your worship), Oh Devi! You are the sole refuge.

Has not Lord Shri Krishna, in his famous discourse to Arjuna--the Bhagavadgita--declared and given the assurance and undertaking that नहि ललयाणकृत् अभिचरत् इर्गति तात शक्षयोति 6.40 "Dear Arjuna! Never shall a person who does virtuous act gets bad results";

प्र
वेत्पमृष्य चर्मित्याऽन्य जायते कहो मर्याद ।
12.40

"Even if one follows a small portion of this Dharma he will be relieved from great fear and a lot of worries";

का को मर्त्तः पुनरुभोति 9.31

"My devotee never gets lost".

CHAPTER V

5. BUILDS OF SHRI CHAKRA

स्तुतं अच्युतेन । प्रकृष्टेण सूर्योतीति प्रस्तारः

That which spreads or is elaborated is called Prastara (प्रस्तार) i.e. the collaboration of lines and the arrangement of different deities in prescribed or allotted places, according to the scriptures or shāstra-s is "Prastara".

According to Gauri-Yamala Tantra, there are four Krama-s (क्रम builds)--Bhu-prishtha (भू पृष्ठ), Kurma-prishtha (कुर्म पृष्ठ) Meru-prishtha (मेरुपृष्ठ), and Padma-prishtha (पद्म पृष्ठ).

In most of the books on Tantra-s, only two Krama-s or Builds or Lay-outs viz. Bhu-prastara and Meru-prastara are described (See Chapter VIII). However, Bhu-prastara, Kurma-prastara or Kurma-prishtha, and Meru-prastara or Meru-prishtha are described hereunder.

(a) BHU-PRASTARA OR BHU-KRAMA

The Chakra is usually engraved on a square plate or a round disc. The design of the whole Chakra with all its lines, circles, petals etc. and is also embossed by pressing the hot plate with a die. Metal plates of reasonable thickness (1 mm. to 5 mm.) depending upon the size and also thin

metal foils of gold, silver, copper etc. are used for the preparation of the Shri Chakra. It is either embossed or engraved on ordinary or precious stones as well.

(B) KURMA-PRASTĀRA OR KURMA-PRISHTHA

The Kurma-prishtha is that form, lay-out, or build of Shri Chakra, wherein all the nine-chakra-s are shown in slightly elevated positions, one over the other, like the back of a kurma (उभयं tortoise). If the Chakra is of a small size, it is also pressed on a hot metal platelike Bhu-prastara or carved out of precious stones. If the Chakra is of a bigger size, it is carved out of stone or metal. Sometimes, such an elevated Shri Chakra is seen placed on the back of a kurma or tortoise, since according to the purāna-s, it is the Adi-kurma that is said to carry the whole universe on its back.

ॐ जर्मयति वृत्ति तुम्भः That which raises waves in water is kurma or tortoise. In some of the temples in the South and Maharashtra and Karnataka there are mandapa-s (मन्दप) or open sheds, beyond the Nandi or dhvaja-stamba (द्वजस्तम्ब) flag-pillar) and in some places a kurma in cement or stone in front of the Nandi, on which tortoises are installed. One such kurma is about 32 feet long. Conches also are usually placed on metal tortoise stands.

There is one Kurma-prishtha Shri Chakra made of pancha-loha-s 12" X 12" X 4", placed on a big pranali or yoni pitha made of stone, in front of the so-called Mahakali Amman (actually Kamakshi) temple in Madras. This is said to have been installed by Adi Shankaracharya.

(C) MERU-KRAMA, MERU-PRASTARA, OR MERU-PRISHTHA

A Meru Shri Chakra is that, in which each of its Chakras is raised one over the other, like a mountain. Therefore, a Bhuprastara Shri Chakra drawn on a thin sheet of metal and raised in the centre like a dome, or when it is engraved

or embossed on a Shivalinga, it cannot be called a Meru, nor does it become a Meru.

A Meru is either moulded out of metal or cut out of metal or stone, quartz or any precious stone. This again is done in several ways:

(i) All the nine Chakra-s of Shri Chakra are cut or moulded in one block, tapering upwards like a pyramid. Usually, the dimensions of Shri Chakra, i.e., length, breadth, and height are in the ratio of 1:1:1; some others are said to be in the ratio of 1:1:1/3 and 1:1:1/9, which actually fall under the category of Kurma-prishtha build.

(ii) Shri Chakra is cut or moulded in three parts, beginning from Bhupura--1st, 2nd, and ~~3rd~~ 3rd Avarana-s including Vritta-Traya in one part, 4th, 5th and 6th Avarana-s in one part, and 7th, 8th, and 9th Avarana-s in one part and placed one over the other, beginning from Bhupura Set (Samhara part) and ending up with the third set (Srishti part), keeping the Sthiti part in the middle.

(iii) It is cut or moulded in three parts--Bhupura Chakra and Vritta-Traya in one part, the two padma chakra-s in one part, and the remaining triangle comple of the six chakra-s in one part--all placed one over the other beginning from Bhupura as above.

(iv) The Chakra is cut or moulded in 9 parts, each Chakra separately and arranged one over the other beginning from Bhupura.

The Author had seen such arrangements of some Yantra-s during his sojourns in Kailas-Manasarovar region (Western Tibet) made of wooden blocks. Such an arrangement is also made for special or daily puja-s by the Lama-s, by frames made of silver, of equal heights or of gradually decreasing heights and by placing the first (largest Avarana) in a

copper plate (thali) and filling it with barley (yava यव) to a flat level and placing the second ring over it and filling it with barley, and so on upto the last one; and a gem is placed on the top.

(v) There is yet another variant in vogue; but the author is not aware of as to whether it has got the sanction of or mention in any Tantra. The first three Chakra-s (Bhūpura, Brītta-Traya Shōdasha-dala, and Ashtadala) are placed in relief, one above the other as in the Meru and over it, on the flat surface, the remaining six Chakra-s (Chaturdashara, Dashara-yugma, Ashtara, Trikona, and the Bindu Chakra-s) in Bhuprastara style -- the lines, etc. being either engraved or slightly embossed corresponding to the size of the Chakra--are either moulded out of metal or stucco or cut out of metal or stone or crystal in one block, the whole complex having the appearance of bali-pitha (बालि पीठः), found especially outside the temple proper but inside the main compound of the South Indian temples. This krama or build of the Shri Chakra is significantly called ARDHA-MERU (अर्ध मेरु)

Similar but not identical with the above said
 There is a 6' x 6' x 3' Ardha-Meru of this type, made of stucco in Māngadu (Āmrāyanya అమ్రాయణ), 15 miles but in this there is Kāmapurī later form of the triangle Complex (instead of Bhuprastara form). south of Madras. The whole yantra is set on the back of a huge tortoise, made out of the same material, as that of the yantra itself. It is said that the triangle complex is made out of ashta-gandha-s or eight scented articles. This Ardha-Meru is said to have been installed by Shri Adi Shankaracharya. This is the only known old temple, solely dedicated to Shri Chakra in the whole of India.

There is one Ardha-Meru Shri Chakra made of panchaloha-s 10" x 10" x 6" in front of the icon of Jnana-Prasūnāmbā in Shri Kalahasti temple.

(vi) The above could as well be done in two parts,

one placed over the other -- the lower part consisting of the first three chakra-s in relief, executed in one piece, as in Mēru (as in No.(II) above) and the remaining six chakras executed in one piece, as in Bhū-prastara; and this is placed over the former.

The dala-s or petals in the Shodasha-dala and Ashta-dala-padma-s in Shri Chakra-s are shown in various forms and shapes, in different parts of India -- some pointing downwards and some others upwards, while still others pointing downwards but with the tips artistically bending and pointing upwards; some with sharp pointing ends and some others with broad and blunt ends in double lines, like lotus cactus. The last pattern of presentation of broad petals is prevalent in South India and in Tibet.

(vii) There are a few more ways of making the Shri Chakra which the Author has noted. Shri Chakra, in Bhū-prastara form, is embossed in thick lines 2 to 3 mm. diametre in section (as thick as a diary pencil) over a one-foot high Shiva-Linga made of black stone in bigger size and one or two-inch high saphire or sphatika (quartz). This is technically called a Yantra Linga in Archaeological parlance.

There is a very interesting Yantra (Chakra) Chaturmukha Shiva Linga made of black basalt, in the State Archaeological Museum at Lucknow. It is a very valuable acquisition to the Museum in 1972. It is said to belong to 8-8th century A.D. and to be of Nepalese origin. It was bought in Mathura. It is a set on a pranali or argha about 4 $\frac{3}{4}$ " ^{long, 3"} in diametre, and 1-1/8" thick. The Shiva-Linga itself is 3" high with a diametre of 1 $\frac{1}{2}$ ", the height of each face or bust is 1 $\frac{3}{4}$ ".

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The Linga has got 4 faces on it -- Tatpurusha (eastern side), Aghora (southern side), Sadyojata (western side), and Vamdeva (northern side): Ishana, the fifth face, if given is usually shown on the top of the linga. So, it is a Chaturmukha Linga.

On the top of the Linga, the first six chakra-s are embossed -- the triangle complex of the Shri Chakra, with the 8 and 16 petals of the Ashta-dala and Shodasha-dala padma-s (the 7th and the 8th chakra-s of the Shri Chakra) clubbed or put together into 24 petals and carved out round the edge of the triangle complex. On a first courtesy look at it, this whole gives the appearance of Shiva's jata-juta and Buddha's curly hair do. The three embossed valaya-s of the Vritta-Traya are made to encircle the Shiv-Linga at the level of the crown of the four busts of Shiva in place of or giving the appearance of the famous tripundra (*Prayog*). Further down, at the lower level of the busts of Shiva there are the three Rekha-s (lines) of the Earth-stretch or Bhu-pura, the ninth chakra of the Shri Chakra. The three valaya-s of the Vritta-Traya and the three Rekha-s of Bhu-pura are shown embossed on the Shiva-Linga, only in the vacant spaces between the four busts of Shiva and do not overrun the crowns or lower parts of the busts of Shiva. A snake is embossed round the pranali or argha, with the head and the tail almost touching each other. Thus, this is a Yantra-Chaturmukha Linga, a unique synchronisation of Shiva and Shakti, like Ardha-Narishvara. This is an ingenious conception of a master artist, who preferred to remain incognito.

Bhaskararaya (1724-1785 A.D.) who had written his famous commentary on Lalita Sahasranama at Varanasi and died in the year 1785 A.D., is said to have installed

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this kind of Shri Chakra-s made of black granite stone, one 12" high and 9" diametre, in one of the minor temples in the compound of the Annapūrnā Temple in Varanasi, on the right side while entering the temple; and another 9" high in Kedār temple in Kēdār Ghāt in Vārānasi. There is a 1.1/2" high sphatika Yantra-linga in the Kamakoti Shankarāchārya Matha in Hanumān-ghat, Varanasi.

The size of the yantra, big or small, makes absolutely no difference whatever in the efficacy, phala, fruit, or virtue of the puja (पूजा) but it is a matter of individual taste and liking and bhāvanā (भावना) mental satisfaction) of the archaka --- one who does archana or puja. However, smaller or bigger chakra-s are used by the sadhaka-s as a matter of convenience; and bigger and heavier ones are installed in temples and private chapels.

CHAPTER VI

HOW TO DRAW SHRI CHAKRA -- TRADITIONAL METHOD

Describe a circle, with an imaginary vertical line of a suitable length as its diameter. Divide the diameter into forty-eight equal parts and mark off the sixth, twelfth, seventeenth, twentieth, twenty-third, twenty-seventh, thirtieth, thirty-sixth and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Erase $1/16$ th part of No.1, $5/48$ ths of No.2, $1/3$ rd of No.4, $3/8$ ths of No.5, $1/3$ rd of No.6, $1/12$ th of No.8, and $1/16$ th of No.9, at both ends of each. Draw triangles with lines, Nos. ~~1, 2, 3, 4, 5, 6, 7, 8, 9~~ 1, 2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8, 7, 2, 1 and 3 respectively as their apexes. Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles pointing outwards, composed of one in the middle, eight triangles around it, two sets of ten triangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points in the circumference equidistant from one another, commencing from the upper extremity of the diameter and constructing one petal over each of them, is formed the eight petalled lotus. Then, circumscribe a circle touching the outer extremity of the petals. Divide the circumference of the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as before. Then, circumscribe a circle round the sixteen - petalled lotus, as before, and enclose the second circle so

described in two concentric circles at equal distances from each other. Construct three squares about the outermost circle, with sides equidistant from each other, the innermost square not to touch the outermost circle, marking off four doorways on the four sides, each equidistant from either extremities. The figure thus formed is the Sri Chakra. The centre of the first circle is known as the Bindu. The five bigger triangles with their apexes pointing downwards are indicative of the Sakti and the four with their apexes pointing upwards are of Siva, according to the Vamakeshvara-tantra, the recognized authority on Sri Vidya. (Vide Frontispiece).

The mode of constructing the Sri-Chakra in the Srishti-krama of the Samayin-s, according to him, is as follows: Draw an isosceles triangle with its apex pointing upwards and its base parallel to the bottom line of the sheet. Place the Bindu, a dot, a little above the base, in a vertical line bisecting the base. A little above the Bindu, draw a straight line parallel to the base, intersecting the sides of the original triangle. Draw an isosceles triangle : with apex pointing upwards over this line. Draw a straight line through the apex of the first triangle, parallel to its base and construct an isosceles triangle on it, with apex pointing downwards, so that its sides may pass through the points of intersection of the base of the second triangle with the sides of the first triangle. These two points, where three straight lines intersect each other, are technically styled Marma-s, to distinguish them from the points of intersection of two straight lines, which are known as Sandhi-s. Thus, then, are formed the eight corner triangles pointing outwards, which together are known as the Astakona-Chakra. Produce the topmost and the bottommost of the three horizontal lines both ways and construct two isosceles

of the world. In the 19th century, the Indian
people had to bear the brunt of colonialism and
the British Raj. The Indian people were
subjected to various forms of exploitation and
oppression. The Indian people were forced to
work under harsh conditions and were paid very
low wages. They were denied basic rights and
were not allowed to organize and demand their
rights. The Indian people were also subjected to
cultural suppression and were not allowed to
express their culture and language. The Indian
people were also subjected to economic
exploitation and were not allowed to own
land or start businesses. The Indian people
were also subjected to political suppression and
were not allowed to participate in
politics. The Indian people were also subjected to
social discrimination and were not allowed to
interact with other communities. The Indian
people were also subjected to religious
suppression and were not allowed to practice
their religion freely. The Indian people
were also subjected to military suppression and
were not allowed to defend their country.
The Indian people were also subjected to
colonial rule and were not allowed to
have control over their own affairs. The Indian
people were also subjected to economic
exploitation and were not allowed to
own land or start businesses. The Indian
people were also subjected to political suppression and
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suppression and were not allowed to practice
their religion freely. The Indian people
were also subjected to military suppression and
were not allowed to defend their country.

triangles, one of them with apex down and the other with apex up, so that the sides of the former may pass through the extremities of the bases of the two triangles pointing upwards and the sides of the latter triangle may pass through the extremities of the base of the original triangle pointing downwards. By producing the sides downwards of the inner triangle with apex up and drawing a straight line parallel to the base, through the apex of the triangle pointing downwards, a new triangle is formed. Similarly, by producing the sides upwards of the triangle with apex down and drawing a straight line parallel to the base, through the apex of the first outer triangle with apex up, another triangle is formed. At this stage are obtained ten corner triangles pointing outwards, which together form what is known as the Antar-dashara, the inner ten-spoked Chakra. Similarly, by producing the horizontal bases, drawing the arms of triangles at corner-points so as to form Marma-s and drawing straight lines parallel to the bases, through the apexes of triangles pointing up and down, the ten corner-triangles pointing outwards and known as the Bahirdashara or the outer ten-spoked Chakra, is formed. Again, by producing both ways the bases at the top and bottom of the Antar-dashara and constructing isosceles triangles with apex down and apex up; and again by producing the sides of triangles whereby Marma-s could be formed and drawing straight lines parallel to the bases, passing through the apexes of the freshly constructed triangles, the fourteen corner triangles pointing outwards known as the Caturdashara, the fourteen spoked Chakra, will be obtained.

ACCURATE METHOD OF CONSTRUCTING THE SHRI CHAKRA
Construction of SHRI CHAKRA

The traditional method of construction of the Sri-Chakra as described in ancient works holds good for small sizes of upto about 6". Any larger size of the Chakra when drawn as per the traditional proportions, ^{forms of Circles} has small triangles in place of 'marmas' or points of concurrence of three straight lines. An elaborate trigonometrical analysis and trial and error method was adopted to arrive at a more accurate set of proportions for the triangles and all redundant conditions for defining a triangle were eliminated. This method is given below:

The numbers within brackets, shown thus () refer to the points which are marked originally. All other points are derived subsequently in course of construction.

Measurements for drawing a Shri Chakra measuring 2' x 2' are given below. Dimensions for the constructions of a Chakra of any other size are to be scaled proportionately.

1. The first AVARANA or the 'BHŪGRIMA' is made of three squares with four gateways. The outermost square measures 24" x 24". The two inner squares measure $23\frac{1}{2}$ " x $23\frac{1}{2}$ " and 23" x 23" respectively. The gateways are $2\frac{1}{2}$ " wide arranged centrally on the four sides of the squares. Each projection representing the gateway measures $\frac{1}{4}$ ".

2. The three circles of the 'VRITTA-TRAYA' measure $22\frac{1}{2}$ ", $22\frac{1}{4}$ " and 22" in diameter.

3. The base circle for the 16 petalled AVARANA measures $17\frac{1}{2}$ " in diameter. The 16 petals are formed between the $17\frac{1}{2}$ " and 22" diameter circles.

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4. The base circle of the third AVARANA of eight petals measures 12" in diameter. The eight petals are formed between the 12" and 17 $\frac{1}{2}$ " diameter circles.

5. WE now come to the inner portion of the SRI CHAKRA consisting of triangles; nine in all, of which five have their apexes downwards and four have their apexes upwards. All these triangles are constructed within the circle measuring. 12" diameter.

Draw a vertical diameter of the 12" diameter circle. (This line has to be rubbed off or erased after completing the construction)

Mark the top and the bottom extremities of the diameter as (1) and (2) respectively.

Mark five points on this diameter at 1.45", 4.34", 6.67", 7.55", 10.53" respectively from the top extremity of the diameter. These are marked (3), (4), (5), (6) and (7) respectively.

Draw two horizontal chords through (4) and (6). The ends of the chords on the periphery of the 12" circle on the right and left are marked 8,8 and 9,9. Join (1)-9, (1)-9 and (2)-8, (2)-8, to form two large interlocking triangles. Lines (1)-9 cut 8-8 at 10. 10 and lines (2)-8 cut 9-9 at 11, 11.

Join (7)-10, (7)-10. Join (3)-11, (3)-11. Obtain the points of intersections 12, 12 and 13, 13 respectively on chords 8-8 and 9-9.

Join (4)-13, (4)-13 and produce them to cut (2)-8, (2)-8 and at 15, 15. Join 15-45 and 15-45 by extending (3) 11 and complete the triangle with apex at (3).

Complete triangle with apex at (4) by drawing a horizontal line through (7) by extending (4) 13-15.

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Join (5)-12, (5)-12 and produce them to cut (1)-9 (1)-9 at 14, 14. Draw horizontal through (3) and complete the triangle with downward apex at (5). Join 14-44 and complete the triangle with downward apex at (7).

Obtain 16 at the centre of 14-14. Draw a horizontal through (5) terminated at 17,17 by the sides of the triangle with apex (7). Join 16-17 completing the triangle with apex at 16. These two lines 16-17, 16-17 cut (5)-12, (5)-12 at 18, 18.

Join unit 18-18 and produce on either side to be terminated by the sides of the triangle with apex (3) at 19, 19.

Mark the centre of 15-15 at 20. Join 20-19, 20-19 and complete the triangle with apex at 20 pointing downwards. It will be noticed that line 19-20 also passes through 21 which is the point of intersection of 17-17 and (4)-13. This is the location where a small triangle would be formed if the traditional proportions are adopted.

Mark 22, 22 at the intersection of (4)-13 and (5)-12. Join 22-22 and extend on both sides to be terminated by the sides of the triangle with apex at 16, at 23, 23.

Join (6)-23, (6)-23 and complete the triangle.

Draw the *incircle* in the innermost triangle (touching the sides) That is the Bindu Chakra.

The SHRI CHAKRA is now complete. All numbers, if marked to help in construction may now be rubbed off. It is best to draw the lines first very lightly in pencil and after the construction is completed the lines may be made firmer and thicker.

The following terms are used in the drawing or construction of Shri Chakra.

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1. Disha (दिश) — The direction in which the Sādhaka sits for drawing the Yantra or Chakra ^{and} for doing puja is considered east; other directions ~~during~~ are to be located as usual.
2. Tiryak-rēkha (तिर्यक्-रेखा) — Horizontal line.
3. Pārshva-rēkha (पार्श्व-रेखा) — Slant line.
4. Bhēdana (भेदन) — Intersection of two straight lines.
5. Sandhi (संयोग) — Intersection point of two straight lines.
6. Marma (मर्म) — Intersection point of three straight lines.
7. Granthi (ग्रन्थि) — Sandhi-s and marma-s are granthi-s.
8. Vritta (वृत्ति) — Circle.
9. Parivēsha (परिवेश) — Four-sides (चतुरस्त्र) figure.
10. Bhūpura (भूपुर) — Triple-lined (त्रिरेखा) four-sided figure.
11. Damaru (दमरू) — is formed by the intersection of the sides of Shakti and Shiva kona-s; two triangles, each standing on the apex of the other.

CHAPTER VII

SOME SHRI CHAKRAS IN BHARAT.

58

A brief description of only a few Shri Chakra-s which the Author had seen is given herein, statewise. The list is neither exhaustive nor fully representative. The reader should not be surprised if it falls short of his expectations. In the attempt to give a list of all the Shri Chakra-s at one place, repetition of some of them given already in other chapters of the work could not be avoided.

1. ANDHRA PRADESH

1. The temple township of Alampur is situated in Mahbubnagar District of Andhra Pradesh, at a distance of 18 Miles from Kurnool Railway Station in A.P. Alampur is full of Archaeological finds of great importance and interest, beginning from the 7th Century A.D. to 17th Century. The most important temples are those of the so-called Nava-Brahma-s (9 Brahma-s) or Prajāpati-s, built in different periods: (i) Bāla-Brahma, (ii) Taraka-Brahma, (iii) Svarga-Brahma, (iv) Padma-Brahma (v) Garuda-Brahma, (vi) Kumara-Brahma, (vii) Arka Brahma (viii) Vira-Brahma, and (ix) Vishva-Brahma. These are strangely indeed are not of Brahma-s, but in fact, Pashupata sampradāya Shiva Temples, containing highly polished granite

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Alchemists are of the view that the secret of the alchemy and Shri Chakra are in Shri Suktā and some others are of the view that the key of understanding ~~Skti~~ Suktā s. is in the Shri Chakra.

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Alampur is called Dakshina-kashi, since the river Tungabhadra flows in a northerly direction near the temples. After the destruction of the original temple, Jogulamba is housed in a small low roofed temple in a matapa, by the side of Bala-Brahma. A close examination of the present image of Jogulamba reveals without any shadow of doubt that it is the icon of Chamunda ^{Andheraksha}, fierce fan with bony body and limbs and flabbing breasts. The author is of the view that this could not be the original icon of Jogulamba.

Placed at the feet of Jōgulāmbā there is a Shri Chakra 2.3"X2.3"X1.2" made of ^{U. Arcana} pancha-dhatu-s, presented in the year 1928 by Balasubhavya, he died in 1948. This Chakra is a replica of Māngādu Shri Chakra upto shodashadala, Meru-founding over it the triangle complex, consisting of the remaining six Chakras, in Kurma-prishtha form.

Rasa-siddha-s (alchemists) used to be in charge of these temples when they were in flourishing condition. There is Government Archaeological Museum in the Siddha Monastery behind the ^{Kumara} Brhma temple.)

बालभ्रह्मा अमारोन्द वीर निरुप राम लाल
जीत क शर्मा पद्मराज उत्तरांशः प्रकृति रामः

Bharatiya Vidya Bhawan, New Delhi Collection
Bala, Kumara, Arka, Vira, Vishva, Taraka, Garuda, Svarga, and Padma are the nine Brahma-s or Prajapati-s.

C H A P T E R V I I

SOME SHRI CHAKRAS IN BHARAT.

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1. ANDHRA PRADESH

2.

3.4.5. The Small Tehsil town of Chintalapudi is about 30 miles from Eluru and 70 miles from Tadepalligudem (West Godavari Dist.). There is one Visvanatha Matham here started by Shri Swami Bodhananda Puri Maharaj in the year 1951. In one room of the Matham there is a Shiva linga and a big marble statue of Adi Shankaracharya placed on a high pedestal. In the adjacent room, there is an image of Shri Lalita, at the feet of which there is installed, in 1965, a Shri Chakra Meru 9" x 9" x 9" made of silver, prepared in Tenali, Prakasam Dist., A.P., in the tradition of Shri Kalyananda Bharati with no Vritta-Traya. This Shri Chakra is placed on a stone pranali or yoni pitha surrounded by a cement lotus. There are two Merues of Kerala make, 2" x 2" x 2", placed in front of the main Chakra. A number of devotees of Devi permanently live in the Matha. The Matha has got a big landed property of 75 to 85 acres. Navavarana puja is performed on five days in a lunar month--4(or 5) Fridays, fullmoon day, Shukla-ashtami, Masa-sankranti, and Masa-shivaratri. Two permanent resident lady-devotees of the Matham, Sri Rajamma (Yogini Mata) of Bapatla and Sri Bukmanamma (Shodha Yogini) of Nellore, conduct the archanā proceedings in a masterly way.

6. About 16 miles from Kakinada in east Godavari district of Andhra Pradesh, there is a place called Draksharamam. Here is an ancient temple of Bhimeshvara-

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and as mentioned to set them off and
complicated with lots of new rules and taxes
which increases the cost of food (and involves more
of produce from countries far from us because of
the cost of shipping) were one of the main causes
of inflation. It is now clear given the economic
reform that it is no longer right to have such
restrictions on the market. We need to open up the
market to the world and let our economy benefit
from all the good things that are available
around the world. This will help us to compete
with other countries and also help us to
improve our standard of living. It will also
help us to attract foreign investment which
will help us to develop our economy.
In conclusion, I would like to say that we
should not be afraid of change and we should
be open to new ideas and new ways of doing
things. We should always strive to improve
our lives and our country. Thank you.

svami, a marble Shivalinga going into two-storeys, about ten feet high. The Devi is Manikyamba and is one of the Ashta-dash (18) Devi-pitha-s Nabhi-pitha (navel). Here is a black granite Shri Chakra Meru 24" x 24" x 24". Manikyāmbā's image is so placed on this Shri Chakra that only Bhū-pura and Vritta-Traya could be seen. Usually this portion also is kept covered with a brass plate. When any visitor wants to see the Shri Chakra the brass plate is removed by the Archaka.

7.8. Placed in front of Manikyāmbā's image there are two Shri Chakra Mēru-s, measuring " x " x " x and " x " x "; respectively, made of pancha-dhātu-s.

GUNTUR 9. In Pārvatīpuram area of Guntūr Town Andhra Pradesh, there is a temple of Nālingēshvara svāmi. To the left of this temple, there is a small temple of Pārvati. In front of the image there is a Shri Chakra Meru 12" x 12" x 12" made of panchadhātu-s, coated with silver. By constant puja with turmeric kumkum, it has become black just like a stone. The dala-s of the two padma-in this Chakra are moulded crudely like v-shaped blocks and the Chakra is without the Vritta-Traya.

10. In Ganga Devi's temple, which is on the proper right of the above Shiva Temple there is a Shri Chakra Meru 4" x 4" x 4" with semi-circular block-like dala-s of the two padma-s; and there is no Vritta-Traya in it.

11.12.13. In the compound of the abovesaid temple, there is a Shankaracharya Matha. Opposite Shankara's temple there is a small temple of Shārdā Dēvi, in front of which there is a Shri Chakra Meru 18" x 18" x 18"

made of black stone. In front of it there is another Shri Chakra Meru $4'' \times 4'' \times 4''$ made of panchadhatu-s. To the right of this is another Meru $4'' \times 4'' \times 4''$ made of panchadhatu-s. but it does not contain Vritta-Traya and the petals are like semi-circular blocks. The first two contain Vritta-Traya and are according to Shastra-s.

14. In Aurundel-peta of Guntur there is one Shri Sadanam, started by the late Sri Swami Kalyānānanda Bharati in the year. There is a Shri chakra here, $5\frac{1}{4}'' \times 5\frac{1}{4}'' \times 2\frac{3}{4}''$ made of panchadhatu-s. This belonged to the Shringeri-Virūpaksha-Pushpagiri pīthādhīpathī, Shri Bōdhananda Bhārati Maṭṭa Svāminah. His disciple Shri Kalyānānanda Bharti Swami left this to this Sadana. The top three Sub-Chakra-s—Bindu, Trikona, and Ashtakona are missing in it. Besides, Trivritta-s are not given in it. This Chakra is claimed to have directly come from Virūpaksha and is of Vidyāranya traditions. In the Shri Chakra-s got made and used by Shri Vidyāranya and his followers (and hence Shri Kalyānānanda Bharti and his followers in Krishna and Guntūr Districts of Andhra Pradesh) there is no Vritta-Traya; and the petals of the two padma-s are given as semi-circular or v-blocks and not as actual dala-s as given in the chakra-s of other parts of the country. It is evident that the shilpi-s, sthapati-s, and goldsmiths of this region could not reproduce the petals of padma-s in the traditional way and so had given them as semi-circular or V-s in Bhū-prastāra Yantra-s and semi-circular blocks and V-blocks in Meru-s. It may be noted that this is in variance with the Samayāchāra Traditions of Shri Shankarāchārya and against the injunctions of chakrōdharā

shloka-s of the Tantric texts and of Saundaryalahari.

15.16.17. Since the seventh, eight and ninth Avarna-s of the Virupaksha Shri Chakra Meru had been mutilated or worn out, one 12"x12"x9" panchadhatu Shri Chakra Mēru is kept over the Chakra described under item 44. Besides this, there are two more Shri Chakra Meru-s 9"x9"x6" and 5"x5"x3½" panchadhatu Mēru-s in this Sadana. In all these chakra-s the Vritta-Traya is not given and the petals are like semi-circular blocks;

(besides the three lines of the Bhūpura should have been in one level and not as three steps, since the whole of Bhupura is one Chakra and is ground stretched.)

21. Six miles west of the township of Guntur, at Pericherla, there is the samadhi of Shri Swami Kalyanandha Bharti; and his disciple Shri Swami Yogananda lives there. He presented a gold coated panchdhātu Shri Chakra Meru 10"x10"x10" (mounted on a heavy pedestal of the same metals) to Shrisailam Bhramarāmhikā Temple in 1959-60. It is of Virūpāksha type described above. It has got the following defects: (i) it has not got Vritta-Traya, the most essential part of the Shri Chakra; (ii) the petals of two padma-chakra-s are shown as semi-circular platforms and not as dala-s; (iii) the three lines of Bhū-pura are not of equal breadth or thickness; the lowest is broadest, and the middle one is thinner than that, and the last or the innermost one is still thinner. It was believed by the authorities of Shrisailam

Temple that due to the wrong construction of the Shri Chakra Meru there was loss of life of an archaka and two other persons; two years after the Chakra came into the temple, it was removed from the temple and put in the custody of the Administrator of the Temple. The Administrator is also said to have died, which was somehow attributed to the wrong making of the Chakra. When some more untoward incidents occurred in the temple, the said Shri Chakra Meru was returned to the owner Shri Yogananda Swami in January 1971, who installed it in a small panchayatana temple of Bhuvaneswari in the Ashram premises. ^{Shri Yogananda Swami also passed away a few years later.} The followers of Kalyanananda Bharti Swami maintained and his disciple still maintains that their build of the Yantra is correct.

SECUNDERABAD (HYDERABAD)

22. Sri R. Kasinathan, 6-1-344/1, Padmarao Nagar, Secunderabad-3, A.P., an officer in P&T Department, is in possession of a Sphatika Shri Chakra Meru, 2.2" x 2.2" x 2.3", presented to him by H.H. Shri Sankaracharya of Kanchi Kamakoti Pitha in the year 1969.

23.24.25.26. Sri B.S. Murty, 6-4-489, "Suryodaya", Krishnanagar, Secunderabad-3, A.P., has created a family trust in his father's name Sri Bommakanti Achanna Sastry Trust in the year 1959. In the above Trust-Building, Rajarajeswari Brahma Vidya Pitham, there are two Shri Chakra-s: (1) a gold Bhuprastara Shri Chakra 1.4" x 1.4", got prepared by Shri Sankaracharya of Shringeri in the year 1956; (2) a silver Shri Chakra Meru 2.3" x 2.3" x 2.3" got made by the Trust at Vijayawada in the Shri Kalyanananda Bharati tradition in 1967.

Besides, there is one Chandi Bhuprastara yantra embossed on a 2.7" square gold plate; and another silver Chandi yantra, 3" x 3". In the silver yantra there is no circle round the Shatkona (two interlocked triangles). All the above four

Yantra-s were presented to the Trust by Shri Shankaracharya of Shringeri Pitham.

27. Mr. K.G. Sharma, Chandrodayam, Krishnanagar, Secunderabad-3, has got a 2.5" x 2.5" x 2.5" Shri Chakra Meru in his puja-griha.

28. In the Shankara Matham situated in Vidyanagar, Hyderabad-A.P., there is a Shri Chakra Meru 2 1/8"x2 1/8"x2 1/8" made of panchadhātu-s, placed in front of the icon of Sharadamba

29. In Kakināda (Sūryāraopēta), the capital town of East Godavari Dist., A.P., a big temple of Tripurasundari was built around the year 1910. Adjacent to the sanctum sanctorum of Ramalingeshvaraswami, there is a separate apartment of Maha-tripurasundari. Placed in a small depression in front of the icon of Mahatripurasundari, there is a Bhuprastara Shri Chakra 6"x6"; and it is always covered with puja kumkum.

30. In the Dēvi temple situated in the premises of the Sanskrit college at Kovvūr (on the right bank of the Gōdāvari) in West Godavari district of Andhra Pradesh, there is an Ardhā-Meru Bālā Yantra 10"x10"x5", made of panchadhātu-s. There are five sub-Chakra-s in it — the Bhupura, Ashta-dala², Shatkona, Trikona, and the Bindu.

31. At Mahanandi about 15 miles from Nandyāl, in Kurnool District of Andhra Pradesh, there is a pancha-dhatu Shri Chakra 9"x9"x7" in the temple of Kāmeshvī attached to the temple of Mahānandēshvara. It is said that this Sri Chakra was presented to the temple by Shri Kalyānānanda Bhārti Swami ^{about the} ¹⁹⁶³ ~~some twenty-five years back~~. It is typical of the Kalyānānanda Bhārti type, without Vritta-Traya and with semi-circular petals ^{in place of} ~~in place of~~ Padma Chakra-s. This place is famous for its two fresh water springs with huge tanks.

32. It is a six and half hour's journey from Madras to Cuddapah (pronounced Kadapa ¹⁹⁶⁴) by Bombay Mail. The District town of Cuddapah is at a distance of 3 or 4 miles from

the Railway Station. From the town bus stand, the famous place of Pushpagiri is at a distance of about ten miles by bus and further five miles by foot.

Pushpagiri proper is situated on the right bank of the perennial river Pinākini; four other streams are said to join ^{the} Pōnakini here. The river flows here for a mile, in a northward direction (उत्तरवायेण) along the foot of the one mile-long Pushpagiri Hill, situated on its left bank. It is from the name of this small hill range that the place is named Pushpagiri. The presence of extensive supply of granite from the Pushpagiri Hill, the northward course of the river Pinakini, and the availability of extensive land, both for temples and cultivation for the maintenance of the temples and Matha, and the calm and seclusion of the place are solely responsible for the selection of the site for the establishment of temples and Shankarāchārya Matha, by the founders of Vijayanagar Empire, though a little far away from Vijayanagar proper and Hampi-Virūpāksheshvara.

There are two flights of steps leading to the river from Vaidyānathēsvara or Vidyānathēsvara temple complex. In the compound of the temple of Vidyānātha there is a separate temple of Kāmākshi. The standing image of Kāmākshi is about three feet high. The two back hands of Kāmākshi hold lotus buds with long stalks, between the thumb and the middle fingers; Dhanush and Bana are held with four fingers of the front proper left and right hands respectively.

In front of the icon of Kamakshi there is a stone Shri Chakra Meru 20"x20"x20". Below the triangle complex of the Chakra, there are two sloping bands 2" broad each, in the place of Padma-s without any trace of dala-s; the back side is rugged without any engraving. There is no Vritta-Traya.

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and the other side of the world, where you will find
the best of the best of Indian art. In India
there is no better place to go than Varanasi.
It is a city of temples, ghats, and
beautiful architecture. The Ganges River flows
through the city, and the temples are built
right on the banks of the river. The city is
filled with people, and the atmosphere is
very spiritual and peaceful. The food is
delicious, and the people are very friendly.
I highly recommend Varanasi as a destination
for anyone looking for a unique and
memorable travel experience.

Varanasi is a city in India, located on the banks
of the Ganges River. It is known as the "City of
Temples" because it has over 200 temples,
including the Kashi Vishwanath Temple, which
is one of the most important Hindu temples in
the world. The city is also famous for its
ghats, which are stone steps leading down
to the river. The Ganges River is considered
sacred by Hindus, and many people come
to Varanasi to bathe in its waters and
offer prayers. The city is also known for
its rich history and culture, with many
ancient monuments and artifacts. The
people of Varanasi are very friendly and
welcoming, and the city is a great place
to explore and experience Indian culture.

On the 4" thick block beneath the two bands above described, Rekha-traya is engraved, and could be seen on the back side only; probably the lines on the front side might have been worn out by constant puja.

In the compound of Vidyanatha temple there is an assortment of idols; and huge mended granite beams and slabs lying scattered everywhere, both inside and outside the temple complexes. Just behind the temple of Vidyanatha, there are the temples of Trikutesvara (Shivalinga), Parvati, and of another deity.

Very near the temple of Vidyanatha, the Matha of Shri Shankaracharya of Pushpagiri is a big complex of structures with an annual income of ^{Rupees} fifty thousand to one lakh of rupees from the landed property. There are said to be 2 or 3 Shri Chakra-s in the Matha Chapel. The office of the Matha is stationed in Guddapah town proper. Three fourths of a mile before reaching Pushpagiri, on both sides of the river, Janamejaya (which Janamejaya it is not known) is said to have built 108 temples. In this region one comes across extensive ruins of temples, rest houses, halting sheds for pilgrims, and huge granite slabs, beams, and other mended stones strewn everywhere as at Hampi. There is extensive paddy cultivation with the supply of water through big and small irrigation canals in and around Pushpagiri. It is difficult to imagine the glory, the place might have enjoyed during the hay days of the Kings of Vijayanagara Empire. Pushpagiri, at present, is a hamlet of ten Brahmin households and thirty others living in the ruins of temples and thatched sheds. On the left bank of the river, which is waist deep in winter, opposite Vidyanatha temple and Shankara-Matha, situated at the foot of the Pushpagiri Hill, there are the

and the other side of the world. The world is a very large place and it is difficult to cover all the details in one book. But I have tried to give a brief account of the most important features of the world. I have also tried to give some information about the history of India and its people. I hope you will find this book useful and informative. I hope you will like it.

temples of Chōnnakēshvara (Vishnu), Santānamahēshvara, and further up along the river, Kālikā, Indranāthēshvara, and other temples.

33. About four miles east of Pushpagiri, there is a pretty big village by name Vallūr. There are two temples here; one is of Vishnu and another of Bhavāni Shankaraśwāmi. In the temple of Bhavāni Shankara there is a separate temple of Parvati. She holds a Damaru in the proper right back hand and Trisula in the left back hand; the right front hand is in Abhaya Mudra and the left front one in Varada Mudra. There is a granite Shri Chakra Mēru 15"x15"x15" in front of the icon of Parvati. The dala-s of both the Padma Chakra-s are triangle blocks. There are big gaps between the dala-s of the Ashtadala padma; but in the Shodashadala padma there are no gaps between the dala-s. There is Vritta-Traya in the Chakra; each circle is three fourths inch thick. Below the Vritta-Traya there is no Rekha-traya. There is a Sthala Purana in possession of a Raja Chettiar of the village. There is a regular bus service from Vallur to Cuddapah town.

34. Situated 22 miles north of Tirupati in Chittoor District in Andhra is the place called Shrikalahasti. Here is the temple of Shrikalāhastīshvara (shri=spider, kāla=snake, and hasti=elephant), the Vayu-linga. In front of the image of Shri Jñāna-Prasūnāmbā, there is a Shri Chakra Ardhā Meru 10"x10"x6" made of pancha-lōha-s. This is said to have been installed by Adi-Shankara. There is a long tradition about this place. The temple has got a huge compound wall. Just by the side of the temple, flows the River Svarnamukhi in a northerly direction. Devī is said to have initiated Agastya into Shri Vidyā at this place and that it is one of the three great Siddhāpitha-s of Devī, where the said Agastya propagated Shri Vidya. The other two Pitha-s are Agastyanūni in the Himalaya, situated between Rudra-Prayāga and Kedarnāth; and

Mollherā (Mahāranya) in Gujarat.

Two hundred yards south of the Shrikālahastishvara temple there is a big Chaturmukha Shiva-linga 3' high, with $4\frac{1}{4}$ ' long Yonipitha. This was for a long time wrongly believed to be of Chaturmukha Brahmā but it is rightly known ever since 1956 as Chaturmukha-^{linga}, when, His Holiness Shri Shankarāchārya of Kāmkōti spent the Chāturnāsyā here.

35.36. Shrisailam is situated in Kurnool district of Andhra Pradesh. Buses regularly ply day and night from Vijayawada and Guntur to Shrishaileam. At Shrishaileam there is one of the twelve Jyotirlinga-s — Mallikārjuna. All pilgrims can touch and worship this Jyotirlinga, as at Varanasi. Outside the compound of the temple of Mallikarjuna there is the temple of Bhramarambika. In the porch of the temple there is a Bhuprastara Shri Chakra 27"x27" the lines and petals being slightly embossed on a one-foot thick black stone. As in the case of the Shiva Linga of ~~the~~ Mallikārjuna, people of all castes and creeds, men, women and children, one and all can touch this Shri Chakra and perform any sort of pūja — Ashtottara-shata, Trishati, Khadgamālā, Sahasranāma, or Navāvarta pūja. On payment of the scheduled fees fixed by the Superintendent of Dēvasthānam-s, the temple Archaka simply conducts the puja. Shankarāchārya is said to have composed his Shivānandashāhāri here at Shrisailam and installed this Shri Chakra to reduce the ugra nature of Bhramarambikā. He vanquished the Kāpālika-s in a shāskṛtartha (discussion in scriptures) and stopped human sacrifice in front of the temple of Bhramarambika, which was prevalent at that time. Here are several palatial dharmashāla-s for the convenience of pilgrims.

The River Krishna flows here in a northerly direction in a deep gorge three miles below the level of the temple. Now-a-days, buses run right upto the river. In olden days it used

to be a tiresome descent and ascent of three miles to the river by foot each side. Some miles down this place is the famous Nagarjuna Sagara dam, the highest concrete structure in the world; and the world re-knowned Island-Museum of Nagarjunakonda hill with innumerable archaeological -- both Buddhistic and Brahminical -- relics of Ikshvaku Raja-s of 1st-3rd centuries A.D., like Dykes ~~m~~ on the river bank, Ashvamedha sacrificial kund, huge marble Ayaka pillars with lengthy Brahmi inscriptions, silver and gold coins and jewellery, pre-historic graves ten thousand years old, and a host of other interesting sculptures.

37. There is a gold Bhuprastara Shri Chakra "x" "x" with Bujakoshara-s, with the Archaka of Bhramarambika

38.39.40. At Vijayawada, in Andhra Pradesh, in the Kanaka Durga temple on the Indrakila-parvata overlooking the Krishna River below, there is a Shri Chakra-Meru 7"x7"x7" made of silver, and it is said to have been installed by Adi-Shankaracharya to reduce the ugra nature of the icon of Durga. By the side of this yantra there is another gold coated Shri Chakra Meru 9"x9"x9" presented by the great philanthropist Shri Chunduri Venkata Reddy, in the year 1955. There is another Meru here "x" "x" presented by some one a few years back.

41. In Krishnslanka area of Vijayavada, there is a Shri Chakra Meru "x" "x" in Shri Bodhananda Matham.

42.43.44. In the Village of Veeravasaram,

{ Here is another Shri-shailam Hydel project, which raises
the level of the water in the River Krishnā, to half a
mile from Shri-shailam temple.

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: 70 :

to be a tiresome descent and ascent of three miles to the river by foot each side. Some miles down this place is the famous Nagarjuna Sagara dam, the highest concrete structure in the world; and the world re-nowned Island-Museum of Nagarjunakonda hill with innumerable archaeological -- both Buddhistic and Brahminical -- relics of Ikshvaku Raja-s of 1st-3rd centuries A.D., like Dykes m^2 on the river bank, Ashvamedha sacrificial kund, huge marble Ayaka pillars with lengthy Brahmi inscriptions, silver and gold coins and jewellery, pre-historic graves ten thousand years old, and a host of other interesting sculptures.

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45.46.47.48.49-50. Two miles from ~~Hukkik~~ Waltair Railway Station (Distt. Vishakhapatnam, Andhra-Pradesh) there is a temple of Lalita, situated in Lalitashrama, constructed by Shri ~~■~~ Dakshinamurti Paramahansa Swami in the year 1959. There is a Shri Chakra Meru $4\frac{1}{4}'' \times 4\frac{1}{4}'' \times 4\frac{1}{4}''$ made of panchadhatu-s, placed at the feet of the icon of Lalita, in the temple proper. The dala-s of the padma chakra-s are in the form of bracket blocks. In the almairahs of the Ashrama there are two Kurma-prishtha Shri Chakra-s $4\frac{1}{4}'' \times 4\frac{1}{4}'' \times 2\frac{1}{2}''$ each, made of panchadhatu-s and gold coated; and another Kurma-prishtha $6\frac{1}{4}'' \times 6\frac{1}{4}'' \times 2\frac{1}{4}''$, carved out of a ~~■~~ Kadapa-slab. There is another Bhuprasta Shri Chakra $2' \times 2' \times 2'$ made of panchadhatu-s and ~~it~~ is not in use.

51.52. On the outskirts of Warangal Town (Andhra Pradesh) there is a temple of Bhadrakali, carved out on a rock in Chalukyan style (1350 A.D.). In 1956 or so, one Pandit-teacher Shri Hari Radha Krishna Murti got constructed a 10-foot high cement Shri Chakra and 6 or 7 foot-high Bala Meru chakra on the flat roof of the temple. The said pandit has got 4 or 5 Shri Chakra-s of different sizes (1" to 4") both Bhuprastara and Meru build mostly of Kalyanānanda Bhārti type, in his household pujagriha (chapels).

53. In Warangal proper Shri Pandit Hari Radha Krishnamurthy is in possession of 3 or 4 small Shri Chakra Merus of different sizes made of panchadhatu-s.

54 - 64. In the village of Yenugulamahal in East Godavari District of Andhra Pradesh, there is a Panchayatana temple of Shri Chakra Meru $12'' \times 12'' \times 12''$ made of Panchadhatu-s. There

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are Meru-s 9"x9"x9", 4"x4"x4" and 2 1/4" x 2 1/4" x 2 1/4" and a Bhū-prastāra yantra-s 12"x12" and 9"x9", and Bhū-prastara dollar-size disc, Kūrmaprishtha disc, rupee size Bhū-prastara disc, half-rupee size locket disc, and a half rupee size Bhū-prastara ring. There are also a panchadhātu Natarāja idol and a stone image of Āditya (sun) of the tenth century, all presented by the Author to the temple.

65 ASSAM

65. About a hundred yards below the temple of Kāmarūpa-Kāmakhya, Gauhati, there is the temple of Bhairavi. Adjacent to it, in the year 1971, one Pāṇḍā by name Shri Ramakānta Dēv Sharma had got a Pancha-mundā-Bhairava temple built. Very near the platform of Bhairava, he had got a Kūrmaprishtha Shri Chakra 72"x72"x8" made of mosaic. The three-rékha-s of Bhūpura are 3/4" broad, one rising above the other, in three steps and coloured white, aruna, and yellow respectively from down upwards. So also, the Three-Vritta-s are shown in three levels, one rising above the other and coloured black, red, and white respectively. The Ashta-dala Padma has risen to a height of two inches above the level of the Bindu. At the root of the Ashtadala there is a trench 3/4" in broad, separating the triangle complex and the Ashta-dala padma. The whole Chakra is interrupted and cut off by one of the massive pillars in the hall by 27" on its south-eastern side.

GUJARAT

66. On the eastern side of Mount Abu, situated in the Arāsura range of Aravali Hills is the Mahāpīṭha of Ambājī. Placed in a niche in the temple of Ambājī, there is a mystic Trikōna Yantra with its base upwards and its apex pointing downwards, and its sides elongated at the angles, in an anticlockwise direction, and the nine primary numerals noted on the sides in such a way that there are four numerals ~~xx~~ on

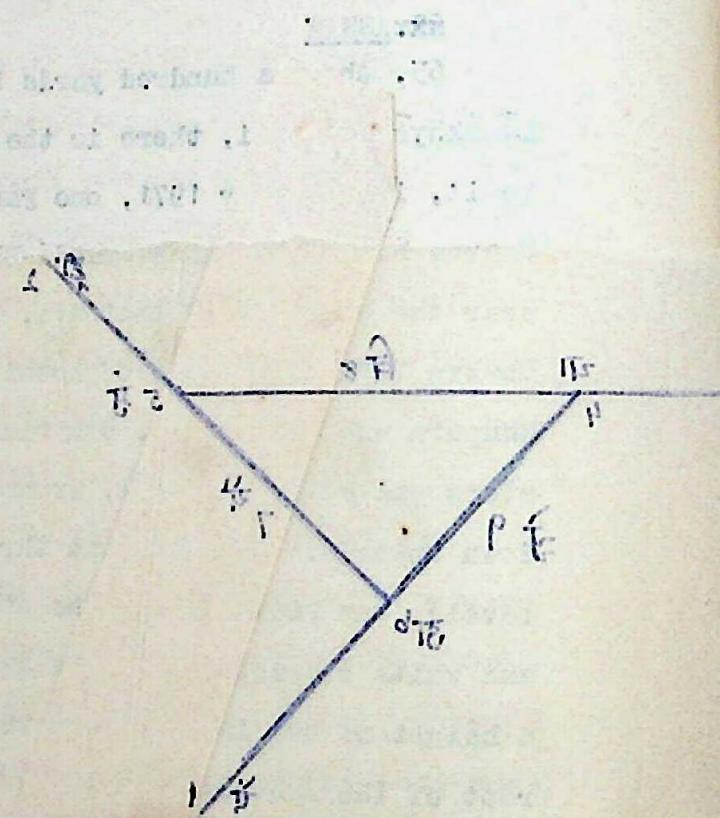
each side, including extension, and their sum on each full line being twenty. The first three numerals are at the ends of the elongated sides in an anticlockwise direction, beginning from the lower one; the next three numerals are at the three corners of the triangle in clockwise direction, beginning from the left corner; and the last three numerals are on the sides of the triangle proper in anticlockwise direction, starting from the right side. The Yantra is made of Ashtadhatu-s and would be about two kilograms in weight. This Yantra is called Bison Yantra (બીજાન્ત્રા) in the local language. But strangely indeed the Yantra is heavily draped and is covered with flowers etc. and nobody could or would talk about it, since the pujari-s and others are tight lipped under a vow of secrecy.

¹⁴⁷³
The mantra of this Yantra is Navarna (correctly speaking

~~नवनामी ओऽवर्गी~~ nine-lettered) ~~ॐ~~ Ain, Hrim, Klim, Chā, Mun, Dā, Yai, Vi, Ghhe (~~गुह्या शब्दोऽपि~~). Obviously the mantra is of Chamunda, but certainly not the Yantra since Chamunda has got a separate Yantra of its own. Buses from all sides -- Surat, Bulsār, Baroda (~~વાલોડા~~), Ahmedabad, Patan, Rajkot and other places -- regularly fly daily to this place frequently at regular intervals and it is a round-the-year place of pilgrimage in Gujarat.

67. Patan is a small town in North Gujarat in the District of Mehsana. The place Bālā-bahircharā (~~બાળા-ભાઈચારા~~) is about 50 miles south of Patan by bus. It is colloquially known as Bahircharā or Bahucharā, and Bēcharājī Mātā in Railway guides.

At Bahircharā there is ^{said to be} a very old Bhūprastara Bāla Yantra about 1.5x1.5 feet, made of sphatika (quartz), fixed on a stone platform placed in a niche. The Yantra is worn out and so it is covered up with a thin silver plate. A big temple has been built above the said Bāla Yantra in the niche and it is said to be about 600 years old. The Yantra itself is claimed to be very old.



each side, including extension, and their sum on each full line being twenty. The first three numerals are at the ends of the elongated sides in an anticlockwise direction, beginning from the lower one; the next three numerals are at the three corners of the triangle in clockwise direction, beginning from the left corner; and the last three numerals are on the sides of the triangle proper in anticlockwise direction, starting from the right side. The Yantra is made of Ashtadhatu-s and would be about two kilograms in weight. This Yantra is called Bīsōn Yantra (બીસોન યન્ત્ર) in the local language. But strangely indeed the Yantra is heavily draped and is covered with flowers etc. and nobody could or would talk about it, since the pūjāri-s and others are tight lipped under a vow of secrecy. The mantra of this Yantra is navārṇa (correctly speaking नववर्णा or નવારણી nine-lettered) — Aim, Hrim, Klim, Cha, Mun, Da, Yai, Vi, Chhe (એ ટું કોચ સું એ). Obviously the mantra is of Chāmundā, but certainly not the Yantra since Chamunda has got a separate Yantra of its own. Buses from all sides — Surat, Bulsār, Baroda (Vadodārā), Ahmedabād, Patan, Rajkot and other places — regularly ply daily to this place frequently at regular intervals and it is a round-the-year place of pilgrimage in Gujarat.

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Very near the temple of Bechara there is a big tank with ghats and ten or twelve water dhara-s, flowing round the clock, fed by an artesian well. There is a Railway Station here connected with Patan and Mehsana. There is bus service as well from these places except during heavy rains when, roads and bridges on the rivers are breached.

There are said to be four Mahāpītha-s of Bālā of which this is one and it is called Chauhāryā pītha (ચાહારી પિઠા). This is locally called Chumvālā (ચુમવાલા).

Bala at Berchara is said to be of the form of Vak (વાક), Sabdabrahma or Saguna Brahma in contrast with Mahātripurasundari who is of Nirguna Brahma Svarūpa. Bālā is considered to be the Divine daughter of Mahātripurasundari and Her mantra is Om, Aum, Klim, Sauh. The region in which the temple of Bēcharā is situated is called Brahmaranya, which extends upto Ambaji in the Aravalis.

About five miles west from Brahmaranya, situated in a dense forest on the southern slopes of Mount Abu, there is an Ashram of Agasthyamuni, where there is at present a small temple of Rāma. The pujari of this temple is a Bairagi or Vaishnava Sadhu.

68.69. There are two manuscripts of Saundaryalahari in Vadodarā (Baroda, Gujarat), with miniature coloured paintings, depicting the deity, described in each shloka --- one in the Oriental Institute of the University of Baroda and another in the Baroda Museum.

The Shri Chakra, given against the 11th shloka in the M.S. No.7356 of the Oriental Institute, has been executed in a haphazard way. Spaces are left between one dala and another dala in both the padma Chakra-s; small triangles are formed in places of Marma-s; there is only one circle in the place of

..... 75

: 75 :

Vritta-Traya; the angular tops of the two biggest triangles are cut off; the colour pattern is at random and is not in accordance with the tradition of the Tantra-s; and the vacant spaces in the Shri Chakra are also painted in random colours instead of keeping them blank. The four closed gate ways are correctly depicted as in Tibetan paintings. In the place of the Bindu, the presiding Deity of the Chakra is depicted.

The Shri Chakra given in the M.S. in the University Library is similar to the above, but of a slightly different colour pattern.

70. Shankarāchārya Matha of Shārdā Pītha of Dvāraka in Gujarat is situated in a house in the premises of Dvarakadhi-sha's temple. There is a Shri Chakra here installed by Sri Ādi-Sankarāchārya.

Dwarka

71.72.73. While entering the township of Dwarka, there is an ancient temple of Kalika. Placed in the three niches in the three walls of the sanctum sanctorum of the temple there are three Yantra-s -- two of Kali and one of Bala, said to have been installed by Adi-Shankaracharya. They are getting corroded by the salt-being winds from the sea.

74. At Katol, 45 miles north of Ahmadabad there is said to be a big Shri Chakra placed in a temple near the mines.

75. About 20 miles south of Patan there is a village by name palodar (). There is a temple of 64 Yagini-s. There are many ancient ~~viriksha~~ temples and protected monuments. Some are being excavated. Though an out of the way village now, there are rich archaeological finds here. This place is about 9 miles from the Mehsana Railway junction on the Western Railway.

HIMACHAL PRADESH

In the town of Kullu, there is a Shri Chakra Nēru, made of panch-dhātu-s, in the private chapel of the Rajas of Kullu.

: 75 :

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74. At Katol, 45 miles north of Ahamadabad there is said to be a big Shri Chakra placed in a temple near the mines.

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There is a meru made of emerald (maraka) with the purōhit of the Rajas of Kullu.

Bharatiya Vidya Bhavan, New Delhi Collection

B. R. Bhavachaitanya
R. K. Mission
New Delhi

KERALA

77.

78. About 33 miles south of Trichur at Kodungallure in Kerala, capital of Old Chera Kingdom there is a temple of Bhadrakali. Here is a huge wooden image of Bhadrakali. Devotees from all over Kerala go here to worship Bhadrakali. Historians are of the opinion that this temple was once a Buddhist Vihara. The old names for Kodangalloor are Mussuri, Muzi, and Mahodayapuram. Adi-Shankaracharya is said to have installed five Shri Chakra-s underneath the icon here. There are several places in Kerala State, where Shri Chakra-s have been installed, but definite information about them could not be collected.

MAHARASHTRA

79. Shri 108 Datta Yōgēndra Déva Tīrtha Swami of Jagannātha Shankarāchārya Matha has got printed and distributed thousands of coloured Shri Chakra-s. In the margins of the Chakra, murti-s of Dasha-Mahāvidyā-s, along with their Yantra-s and Dhyāna shloka-s are given. ~~Shri 108 Datta Yōgēndra Déva Tīrtha Swami~~. Maxusxdraxpubkisxshunxk 22"x16" D.D. Patel "Mari-Villa", 8th Road, Santadruz East, Bombay-55. There are few flaws in it. He has also published beautiful Yantra-Charts of Gāyatrī and Dattātrēya.

mysore

~~Shri 108 Datta Yōgēndra Déva Tīrtha Swami~~
Bangalore 80. Shri V.R. Rāmachandra Sāstry, ex-tutor of the present Shankarāchārya of Shringeri Math, who resides

near the Shankara Math, in Bangalore, is in possession of an emerald (मृदु) Shri Chakra Meru 2"x2"x1".

A one-inch hemisphere is engraved on a 2"x2" square emerald; over the hemisphere a Bhū-prastāra Shri Chakra is embossed, like the Yantra linga-s at Varanasi.

of white marble and a two-foot high gold alloy icon of Shri Sharadamba in separate rooms. This icon of Sharadamba was lying at Shringeri & uninstalled for a long time. At the foot of Shri Sharadamba, there is a Shri Chakra Meru 3 1/4" x 3 1/4" x 3 1/4" made of panchadhatus.

82. About 10 miles from Bangalore Railway Junction, in Vasanta Nagar, there is a 300- year old temple of Bhavani Shankara. There is a 5"-Square gold Bhūprastāra Shri Chakra placed at the foot of the Mukha-linga, in 1965. At the top of the plate, outside the Rekhātraya, the letter Om (ॐ) is engraved and the Rekhātraya itself is engraved continuously without break.

Mysore

83.84. In the temple of Chāmundēshvarī (situated on the Chamundi hill) outside the Mysore City, there is a Shri Chakra Meru 6"x6"x6" made of panchadhatus and another Bhuprastara gold Shri Chakra 6"x6", weighing 60 tolas, made in the year 1964. The two chakra-s are placed on the pedestal at the feet of the icon of Chāmundī.

85.86.87

near the Shankara Math, in Bangalore, is in possession of an emerald (हर्ष) Shri Chakra Meru 2"x2"x $\frac{1}{4}$ ".

81. In the year 1945 or so, the then Shankaracharya of Shringeri had got a Shankara-Matha constructed at Bangalore, wherein are installed the images of Adi Shankaracharya made of white marble and a two-foot high gold alloy icon of Shri Sharadamba in separate rooms. This icon of Sharadamba was lying at Shringeri & uninstalled for a long time. At the foot of Shri Sharadamba, there is a Shri Chakra Meru 3 1/4" x 3 1/4" x 3 1/4" made of panchadhatu-s.

82. About 10 miles from Bangalore Railway Junction, in Vasanta Nagar, there is a 300- year old temple of Bhavani Shankara. There is a 5"-Square gold Bhuprastara Shri Chakra placed at the foot of the Mukha-linga, in 1965. At the top of the plate, outside the Rekhātraya, the letter Om (ॐ) is engraved and the Rekhātraya itself is engraved continuously without break.

Mysore

83.84. In the temple of Chamundeshvari (situated on the Chamundi hill) outside the Mysore City, there is a Shri Chakra Meru 6"x6"x6" made of panchadhatu-s and another Bhuprastara gold Shri Chakra 6"x6", weighing 60 tolas, made in the year 1964. The two chakra-s are placed on the pedestal at the feet of the icon of Chamundi.

85.86.87

88.89. There is a Shri Chakra Meru $7'' \times 7'' \times 7''$ made of sphatika (crystal) and another Panchadhātu Meru $3'' \times 3'' \times 3''$ in the pītham or private chapel of His Holiness Jagadguru Shri Shankarāchārya of the famous Shringeri Math in

94. Hospet Railway Station is on the Hubli-Guntakal(S.C.Rly.) line, in the Distt. of Bagalkot of Mysore State. Bus-Stand is at a distance of a mile from Hospet Railway Station. From the bus-stand, Virūpāksha Temple complex, said to be of the 4th century A.D.,^{is at a distance of 7 miles.} The main gateway-gopuram is 95 feet high, Virupaksheshvara had been the family deity of Vijayanagar Manarchs.^{for 250 years.} By the side of Virupaksheshvara Temple there is the Temple of Bhuvaneshvari. On the proper left of the icon of Bhuvaneshvari, there is a Shri Chakra $10'' \times 10'' \times 5''$, evidently a Kurma-prishtha Yantra, said to have been installed by Shri Vidyaranya Swami, the founder of the "Never to be forgotten Empire of Vijayanagara". There is no vṛitta-Traya in the Chakra.

It requires a separate work to fully describe the whole of Hampi area, containing gigantic structures of architectural beauty and various temples, gateways, mandapa-s, large icons, etc. made by Krishnadevaraya and other kings of Vijayanagar Empire. There are also important places connected with Ramayana, like Kishkindha, Pampasarovar, Rishyamuka-parvata, Matanga parvata, places connected with Vali and Sugriva, Anjani-paravat, Sita Kund etc. within three miles from the Bus stand of Hospet.^{Bhavani, Haveri, New Delhi Collection} There are also huge Tungabhadra project with the sight seeing resorts of Kailas and Vaikuntha.

88.89. There is a Shri Chakra Meru 7"x7"x7" made of sphatika (crystal) and another Panchadhātu Meru 3"x3"x3" in the pītham or private chapel of His Holiness Jagadguru Shri Shankarāchārya of the famous Shringeri Math in Mysore State.

90.91. There is one Shri Chakra Meru 6"x6"x6", made of panchadhātu-s, placed at the feet of the icon of Shri Sharadāmbā in Shri Sharadāmbā temple at Shringeri, situated on the left bank of the river Tunga. Hung in the ceiling of the pxm porch of the temple there is a coloured and framed painting of Bhū-prastara Shri Chakra about 3'x3', but the all important Vritta-Traya is missing in it. It is a serious short coming, which should be rectified by the authorities concerned.

92.93.

94.

NEPAL
Katmandu

On the main gate of the temple of Pashupatināth at Katmandu, the Capital of Nepal, there is a Bhuprastāra Shri Chakra, carved out on wood. Round the main Shivalinga in the temple in the temple, placed at its foot, there are said to be eight types of Shri Chakra-s.

(P 15) In Bhuvaneshwar, capital of Orissa State, there is a temple of Chatushhashthi Yōginis.

PONDICHERRY

Pondicherry

95. Half a mile from Shri Aurobindo Ashram at Pondicherry, situated in the fisherman colony on the sea shore, there is one Akkāswāmi Samādhi and Matha, said to be about 250 years old. The Swami used to call all women, 'akka' (sister); so he is called Akkaswami. Later, about 150 years back, one Tamil Sadhu by name Narāyana Paradesi lived and died here. A small Samadhi is built here in his name also in the premises of this Matha. Narayana Paradesi had got made a 4'x4' Bhūprastāra yantra on a 1/4" thick panchadhātu plate. Inside the Rekhadvaya, there are three padma-s, the innermost of which contains 32 dala-s, the middle one ~~which~~ contains 64, and the outermost 96 dala-s. Inside the padma-s there is a network of 16 x 16 Trisūla-s pointing to all the four sides. In the middle of the Trishula mesh there is a circle containing the 43-triangled-complex, as in Shri Chakra which occupies a span or space as much as between 4 or 5 Trisūla-s. The whole Yantra is packed with Tamil and Grantha letters, some English numerals and a few Telugu letters. The letters Om Ya na su (ॐ యా నా సు) have been repeated number of times in the Yantra. All the triangles of the triangled-complex contain Om (ॐ) in Tamil script. One Pandit from Rameshvara says that this is Chidambra-sāmelana Yantra, that the Trisula complex represents Shiva and that the Triangle - complex represents

Devi; some others call it Chidambara-rahasya Yantra and that this Yantra has been innovated by some Chidambarian (a native of Chidambaram).

Shri P. Kāmeshvara Rao, Bureo Centre, Aurabindo Ashram has taken great pains and cultural interest to get a photo of this yantra taken in August '72. It is surprising that this Yantra had been mistaken so far, for a Shri Chakra by many people, including some Shrividyōpāsaka-s and site this yantra and Bāla yantra in Vēdapurīshvara temple that Bijākshara-s could be written in a Shri Chakra. But this is wrong.

96. Shri K.V. Subba Rao had presented the said Mēru 4"x4"x2½" to 'Mother' of Aurobindo Ashram at Pondicherry and it is there now.

97. Very near Aurobindo Ashram, in the temple of Vēdapurīshvara there is a life size icon of Tripurasundari, with Veda-s and Akshamalā in her hands, at the feet of which, there is a Bhūprastara Shri Chakra 2"x2" and a Bhūprastara Bāla-Yantra 5"x5", with bijākshara-s, said to have been presented by H.H. Shankarāchārya of Kāmakōti in 1965.

Villianur

98.99. Nearly 6 miles south of Pondicherry at Villianur there is an ancient Shiva temple with a panchadhatu image of Natarāja. In Kokilāmba's temple there are two panchadhatu Bhūprastara yantra-s, one of Bala and the other of Janana (जनन).

TAMILNADU

100.101. In the Adyar zone of Madras city there is a temple of Anantha Padmanābhaśvami Devasthanam-s. The brother of the Archaka of the temple, Sri Emani Lakshminārāyan Sastry Bhāgavatār has got in his private chapel (pūjāgṛīha),

a Shri Chakra Mēru $3.5'' \times 3.5'' \times 3.5''$, said to be 350 years old and a silver Bhūprastāra Shri Chakra $4'' \times 4''$, which was presented to him by the late Shankarāchārya of Shringerī Matha. The middle portion of the Bhuprastara Chakra is raised like a dome, like the gold Bhuprastara Chakra in Rāmēshvaram Temple and it is said to be 90 years old.

Besides these, Shri Sastry has got the following interesting antiquities: (i) Icon of Kamakshi made of Marakata mani (sapphire) 5" high, 3" broad and 1" thick, with Pāsha, Ankusha, Dhanush, and Bāṇa in four hands; and lion and elephant to its proper right below -- Gaja-Kēsara Yōga, symbolising or indicating the absence of vaira-bhāve (enmity), and the maintenance of sama-bhāve or equanimity and love in the presence of Bhagavatī; (ii) Marakata Shivalinga without yōnipītha 2.5" high and 3.5" in circumference; (iii) Marakata Shivalinga with Yōnipītha or Argha 2.75" high and 2.75" long; (iv) Dakshināvarta Shankha (right handed conch) 6" long; and (v) dome like Bhūprastāra Sūrya Yantra $9'' \times 9''$. His phone number is 71529.

102.103.104. At Āvidayur there is a huge ancient temple complex. One can reach Āvidayūr from Kumbakōnam via Mannārgudi and Pattukōttai or from Tiruchirāpalli via Pudukōttai and Arantāngi by bus. The main temple is of Atmanathan with only a Yōni-pītha without a Shiva Linga on it. In the room in front of the garbhalaaya there is a 7' or 8' square stone platform, on which boiled rice is spread and it is only the avi (vapour) rising out of the cooked rice that is offered to the Lord Shiva. Nānikya Vāchakar, the greatest of the Shaiva saints is said to have been initiated into the Shiva Panchakshari Mahāmantra by Shiva Himself (Atma-linga) here. Yōgāmbikā's temple is situated just

behind the temple of Ātmanāthan, and is facing east. There is no separate image of the Devi in the temple. There is a Bhū-prastāra Shri Chakra 12" x 12"; over it there is placed a Kūrma-prishtha Shri Chakra 9"x9"x5"; and over it are placed two Shri Chakra Meru-s 6"x6"x6" each. The whole set is placed near the pāduka-s (sandals) of the Devi. On the southern side of the temple there is a big wooden window with 40 (8 x 5) holes, through which only, one can have a look of the top of the paduka-s and Meru-s dimly.

105. In Chidambaram about 200 miles south of Madras there is the famous temple of Nataraja and Akashalinga (fifth of the pancha-linga-s), facing east. The linga is an ancient one and the Natarāja idol made of panch-loha-s is considered to be of a later period than the Akāsha-linga.

On the north-eastern side of the temple of Natarāja there is a temple of Kokilamba with a big prakaram surrounding it. Outside this temple there is a big tank. Inside the compound wall of Kokilamba, a number of stone images of various poses of Bharata-nātyam are set up on the three sides of the verandah. On the north-eastern side of the verandah there is a big Bhū-prastāra Shri Chakra, one yard square, fixed in the wall of a small room, in a vertical position. It is made of a highly polished black granite. This Chakra does not contain the Vritta-Traya; besides, the petals of the two Padma-s are not touching each other, and there are gaps or intervening spaces between a dala and a dala. These three diversities are contrary to the fundamentals of Shri chakrōddhāra. It is surprising that these irregularities in the Shri Chakra have not drawn the attention of any Shrividyōpāsaka so far. The reason might be that they are not aware of the great significance of Vritta-Traya and the seriousness of the defects.

106.107. In the ceiling of the porch of the temple of the Kokilambā, several paintings of deities etc. have been executed during the past few years, by the Devasthanam Authorities. Amongst them are a six-foot square Shri Chakra and another yantra by name Trishati-Chakra, resembling Bala Yantra, of the same size as the above. Both of these do not contain Vritta-Traya.

108. Courtallam is about 45 miles from Tirunelveli in Tamilnadu. Courtallam is a famous sanatorium and a tourist centre with beautiful waterfalls. In the compound of the Shiva Temple here, besides Devī's temple, there is a separate 'sannidhi' (temple) dedicated to Shri Chakra. This Chakra is made out of black granite stone 2'x2'x1.4" placed on a high platform. This is said to be of Agastya-pratishtha.

Kanchipuram

109. In the Kāmakōti Pītham at Kānchipuram there is a small Panchadhātu Shri Chakra Meru $1\frac{1}{2}'' \times 1\frac{1}{2}'' \times 2''$.

110. In the office-godowns of Shri Shaikaracharya of Kāmakōti at Kānchipuram there is a beautiful coloured painting of Shri Chakra, about 5-foot square, wherein, different deities of various chakra-s are also painted in colours, in their respective places -- triangles, petals, etc., along with the bijakshara-s of each deity. The painting is glass-framed, to protect it from damage.

111. In the temple of Kāmakshi at Kānchipuram (one of the Saptapuri-s), situated in the room in front of the garbhālaya there is a Bhū-prastara Shri Chakra 18"x18", made of stone, placed on a three-foot diameter yonipitha. The Shri Chakra is surrounded by a stone-wall 5" or 6" high, on the inner side of which are carved out the Vasinyādi

to others will bring off to pillars and in 101.01
and even we prefer to make them stand on a flat surface
so that you can sit down and rest on your back, because
the legs are not strong enough to stand.
pillars are not intended to stand upright and
have to sit down and when one off the main pillar
is not strong enough to hold up the entire
weight of the roof. So it is
done in the middle of the room or in the middle of the hall
and 100 pillars are not made. These pillars are
not strong enough to hold up the entire weight of the roof
and they last longer (longer) than other structures
because they do not have any cracks. It is very
difficult to remove them if any cracks appear.

Conclusion

So this concludes the basic lesson of 101.01
which is that pillars have different types and shapes. There is
a pillar which is not strong enough to hold
the weight of the roof. So it is made of wood or
bamboo or any such material so that it can
support the roof. This pillar is called a
timber pillar. It is made of wood or bamboo
and it is not strong enough to hold up the entire weight of the roof.
So it is used in the middle of the room or in the middle of the hall
so that you can sit down and rest on your back, because
the legs are not strong enough to stand. It is
done in the middle of the room or in the middle of the hall
so that you can sit down and rest on your back, because
the legs are not strong enough to stand. It is

Ashta Vāgdevatā-s — (i) Vashnī, (ii) Kāmeshvari, (iii) Medini, (iv) Vimālā, (v) Arūnā, (vi) Jayini, (vii) Sarveshvāri, and (viii) Kaulini Vāgdevatā, the presiding deities of the eight triangles of the Seventh Avarna of the Shri Chakra. Visitors are not allowed into this enclosure. Only the Archaka-s perform the puja on behalf of any person. Adi Shankara is said to have mitigated the Ugratā of the icon of Kāmākshī by drawing the ugra-kalā, the fierce aspect, from it, into the Shri Chakra, which, he had installed in front of it and consecrated, Kāncipuram has been fashioned in the form of a Shree Chakra, giving the central place to Bindu to Kāmākshī and she is the consort of all Shiva Temples in Kāncipuram. Kāncipuram is situated fifty miles south-east of Madras City.

During the Digvijaya tours of Bharat from Kashmir to Kānyākumārī and from Kāmarūpa to Dvārakā, Shri Shankarāchārya is attributed the installation of several Shri Chakra-s of different builds at various places, where the icons of Devī-s are said to be ugra (fierce) nature in order to make them shānta (calm).

Though it is not fully connected with the present topic, I am tempted to quote the following from one of the biographies of Shri Shankarāchārya, as a piece of general information. Shri Shankara is said to have visited Kailās from Badrināth and had darshan or vision of Shiva, from whom he received five sphatika-linga-s and the transcript of the famous Saundaryalakshmi (Waves of Beauty) — Lord Shiva's Hymn on Parāshakti and himself composed the last 59 missing stanzas. From there he went to Kedārnāth, where he had installed (i) Muktī-linga; (ii) Varada-linga at Pashupatināth

in Nepal; (iii) Bhoga Chandra-mauleshvara-linga in Shringeri of Rishyashringa-giri in Karnataka; (iv) Moksha-linga in Nataraja temple at Chidambaram; and (v) Yoga-linga in Kamakoti Pitham in Kanchipuram.

Shri Shankaracharya is also said to have installed a Dhanakarshana Yantra in the famous Tirupati temple and Janakarshana Yantra in Sri Ranganatha temple in Tiruchirapalli.

In Periya (big) Kanchi bazar, there is a sthapati by name Kuperesndracharya, who prepares Shri Chakra-s of different builds and of different sizes made out of panchadhatus the artist is a Purnadikshapara full fledged initiate into the Shri-Vidya.

The Pancha-maha-bhuta-linga-s are as following:-

(i) Prithvilinga at Kanchipuram, (ii) Apolinga at Jambukeshvara in Shrirangam, (iii) Tejolinga at Arunachalam in Tiruvannamalai (iv) Vayulinga at Shrikalhasti, and (v) Akashalinga at Chidambaram.

The Septa-puris or the Seven Great Cities of yore are (i) Ayodhya, (ii) Mathura, (iii) Kanchi, (iv) Kashi, (v) Avanti, (vi) Dvaraka, and (vii) Jagannathapuri.

112. At Lalitashrama, situated in the ruins of an old temple, on the left bank of Palar river, a few miles outside Kanchipuram, there is a 5-foot square copper plate Bhuprastara Shri Chakra in which about 500 bija-s are got engraved, including several new ones, which the founder of the Ashram claims that Devi had revealed to him.

113. Between Trichirapalli and Brode Railway Junctions in Tamilnadu, there is a place called Kulitalai. Half a mile from the railway station, there is the temple of Kadambeshvara on the right bank of the river Kaveri.

A pair of gold tātanka-s, six inches long, with Bhū-prastara Shri Chakra-s of the size of 1 8/10" embossed on them were got made in about the year 1950. They are kept in an iron safe in the temple. Devī Balakuchambikā is adorned with these for five days in a year, at the time of the wedding of Shiva with Devī. On request, the Archaka of the temple would show these to the devotees.

114.115.

116.117. Shri C.V. Rāmaswami, No.8, Krishnāpuram, Madras 94, is in possession of the panchadhātu Meru, 2 1/4" x 2 1/4" x 2 1/4", said to have been worshipped by the late Muttuswāmi Dīkshitar during his life time. A Bhūprastara Shri Chakra, put upside down is sealed beneath the above Meru. This is not in order, since a Yantra does not need another Yantra for its pratishtha like an idol of a deity. Shri Muttuswāmi Bhagavatar wrote soul stirring Navāvaraṇa Kritis or songs. His second birth centenary has been celebrated in Madras on March 8, 1975.

118.119. Shri K.V. Subba Rao, B.Sc., A.M.I.E., Lalita Nivas, 6/23, Edward Eliot Road, Madras-4 had installed in 1943 a copper Kurmaprishtha Shri Chakra 20"x20"x12" placed on the back of a huge tortoise, made of cement, which in turn is placed in a 16-petalled lotus. This whole is surrounded by a circular cement tank. A water pipeline with 16 jets runs round the said Shri Chakra and water from these high jets

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fall on the Shri Chakra and round the clock. The moulding of this Shri Chakra in pure copper weighting about half a ton is an engineering feat. The history of this Shri Chakra is like this. A Kurma-prishtha Shri Chakra 4"x4"x2 $\frac{1}{2}$ " made of panch-loha-s is said to have been taken from India to Tibet in the 9th or 10th century A.D.; and it came back into the possession of a Brahmin family in Madras about 300 years back and was worshipped by his descendants till it was presented to Shri K.V. Subba Rao in the year 1942 or so. He got made the above copper Shri Chakra on its model and another of the original size in silver, which he has got still in his private chapel. He then presented the original Shri Chakra to Shri Ramana Maharshi in the year 1946. Shri Raman Maharshi got made a Shri Chakra described under item 23 and returned the original to Shri K.V. Subba Rao, who died in 1975.

120. There is a temple of so-called Kaliammal in 67, Thambu Chetty Street, Madras-1; but in fact it is Kāmākṣhi temple. In front of the idol of Kāmākṣhi, there is a Kurma-prishtha Shri Chakra 48"x18"x4" made of Panch-loha-s, placed on a one-foot high stone yoni-pitha.

121. Ten or 12 miles west of Madras there is a place called Tiruvarkadu, where there is a temple of Devi Yōga-kurmarī, where there is a panchadhatu Shri Chakra Mera 1' x 1' x 1' prepared by a stāpati of Kumbhakōnam in 1975. Buses run every half an hour to this place on Sundays and Fridays from every bus stand in Madras.

122. At Tiruvattiyūr, ten miles north of Madras, there is a temple of Tyāgarāja (Natarāja). To its left is the temple of Kālī, facing east, in front of which, there is a circular block of stone, about three feet in diameter and 1 $\frac{1}{2}$ " high. Under it there is said to be a Kali Yantra, covered by this big stone, by Shankarāchārya, on account of the Yantra being very ugly. On the northern face of the temple

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there is an interesting stone icon of Trimurti-s. On the southern side of the main temple of Nataraja there is a group of 27 Shiva-linga-s representing the 27 constellations or stars. Krittika is a 16-sided linga and Uttarabhadra is conical.

123. On the north-eastern side of the temple, situated in the outer compound is the temple of Vadivediar or Maha-Tripurasundari. The image of Maha-Tripurasundari is over 6' high and there is a garland of 27 Shri Chakra dics of the size of a rupee, made of silver. The pujari-s of this temple are Nambudri Brahmin-s.

124. One Captain Shri A.V. Rama Gopal, residing in Devi Nivas, Tiruvattiyur, Madras, is in possession of a four-inch square Shri Chakra made of thin gold rods with the different Avarana-s embedded with different precious stones (Navaratna-s).

125. One mile from Kulitalai, there is the place called Manatattai. There, in the temple of Vishvanatha-Vishalakshi, there is a Shri Chakra Meru 9"x9"x9" made of panchdhatu-s, presented by an advocate of Madras to the temple, in about the year 1920.

126. About 15 miles south of Madras, there is a place called Mangadu (මಂಗಡು or മംഗട്ടു Anāranya). Here is a big temple of Shri Chakra with huge prākāraṇa (compound walls), considered to be of the seventh or eighth century A.D. of Pallava period. Here is an Ardha-Meru Shri Chakra 6"x6"x3" made of stucco placed on a huge tortoise in the garbhālaya or antarāla (sanctum sanctorum) of the temple. It is said that the said Chakra has been installed by Ādi-Shankarāchārya. This is the only known ancient temple, solely dedicated to a Shri Chakra in the whole of India. On the back of the Ardha-Meru, placed in a niche, there is a bronze idol of Kāmākṣhi, utsa-vigraha. (movable panchdhatu replica of the permanently installed deity in the temple — used for taking

out in the processions, on special and festive occasions). In the entrance hall of the temple there is a stone image of Adi Shankaracharya and an *siktagadhatu* image of Parvati, doing penance standing on one leg with flowing jata-juta in the midst of panchagni-s (five-fires). Also see pages

127. About 32 miles south of Tiruchirappalli, is the place called Pudukkottai, once a Native State. Here is the samadhi of Sadasivendra who died 100 years back. His disciple Sendumangalam Swami constructed a temple of Dattatreya on the samadhi. His disciple Shri Santananda Sarasvati Swami made extensive additions to the Samadhi including a separate Temple of Bhuvaneshvari facing the south. Outside the garbhalaaya is installed a panchadhatu Shri Chakra Meru 24"x24"x24" on the floor of the verandah in the year 1966, probably this is the biggest metal Shri Chakra Meru in the country.

128. In the temple of Parvati in the Rameshwara temple complex there is a Bhū-prastara Shri Chakra 16"x16" made of thin gold plate, placed in a niche on the right side, in the room that is in front of ^agarbhalaaya. In this Chakra, though of Bhū-prastara build, the middle part is made to bulge out like a dome 2" or 3" high. No individual puja is allowed to be done to the Chakra here. This is said to have been installed by Adi-Shankaracharya. Outside the main temple of Parvati but situated in the outer corridor, there is a small mandapa or shed called Shukravara (Friday) mandapa. Puja of this Shri Chakra is done here in this mandapa on every Friday and on special occasions like Navaratra-s by the temple Archaka-s themselves. The stone corridor in Rameshwara temple contains a variety of sculptures and is considered to be the longest in the world.

129. Thirty miles from Salem Railway Junction (in Tamilnadu) by bus, there is the place called Sendumangalam.

A Kurma-prishtha Shri Chakra 2'x2'x4" made of panchdhātu-s was installed there in the Sēndumangalam Ashram by Shri Santananda Sarasvati Swami in the year 1952. This is the biggest Kurma-prishtha Shri Chakra in the country.

130. Just near Tiruchirāpalli, situated on the ^{25-mile long} island of Shrirangam in the middle of the River Kāverī is the temple of Jambukēshvara Āpolinga, the second of the five famous linga-s of the south. There are five prākāra-m-s to this temple. This linga is situated at the level of the bed of the river Kāverī. Here is a big image of Nataraja, the Dancing-Shiva, made of panchalōha-s. When the level of the water in the River Kāverī rises during the rainy season, water percolates into the temple and submerges the linga. Like the Gōdāvari delta and Kerala coast, the island of Shrirangam is full of cocoanut and other gardens and paddy fields.

There are two Shri Chakra-tatanka-s studded with jewels, in the ears of Akhilāndēshvari in the ^{Tiruvanai-kal} temple. Also see pages 24, 25.

Visitors can have the darshan of the Devi from a distance of about 25 feet. The brilliancy of the gems on the Shri Chakra could be seen even from that distance. Added to it, an image of Ganēsh has been installed in front of the Devi at a distance. Devī's ugratā is said to have been further reduced by the sight of Her son within Her sight.

On this island of Shrirangam (Shri aranya - island) is the famous temple of Shriranganātha-svāmi surrounded by seven prākāra-m-s (compound walls) with 21 gopuram-s (high gateways). Inside the temple there is a huge image of Anantasāyi Vishnu (reclining Vishnu) about 9' long, said to have been installed by Vibhishana, brother of Ravana of Rāmāyana fame. In front of the temple there is a gold coated dhvaja-stambha (pillar).

In Tiruchirapalli itself there is the famous rock temple of Ganesh, situated on the top of a hill, from where one can have a grand and enchanting aerial view of the entire region all around.

131. It is said that there is a Shri Chakra made of Marakata (emerald) precious stone (one of the Nava-ratna-s -- 9 gems) in the Palace of the Maharaja of Tanjavur in Tamilnadu. Shri Chakra made of Marakata is considered superior to one, made of any other material, including the sphatika; and it does not require any sort of Pratishtha whatever.

132. There is a big Bhuprastara Shri Chakra painted in colours, in the ^{outer} ~~mantapa~~ that is in front of Ananda Nataraja's temple at Tirunelveli. The bronze image of Ananda Nataraja here is over six feet high and it is said to be the biggest Nataraja bronze in the country. Some 25 years back a Swami who lived here for a long time got this executed. There is also a painting of Shri Chakra hung on the wall. The temple complex spreads over several acres of land.

133.

134. Tiruvadaimardür is a place, 8 miles north of Kumbhakonam in Tamilnadu. Outside the temple of Mahalingeswar swami here, situated in the outer compound, there are two smaller temples of Brihad-sundara-Kuchambikā and Mohanāmbā. On one side of the temple of Mohanāmbā there is a small dark room in which there is a Shri Chakra Meru 12"x12"x12" made of panchaloha-s with gold coating. One can see the Chakra through the iron bars of the gate. Bhāskararaya died at Tiruvadaimardür in A.D. It is just probable that Bhāskara-raya had got the above Shri Chakra installed there. 92

and the most important part of the history of India is
the period of the Mahabharata war. The two sides were divided into
two groups, the Kauravas and the Pandavas. The Pandavas were known
to be the descendants of the great sage Dharma. They were
known for their virtue and piety. They were also known for their
courage and strength. They were known for their wisdom and
intelligence. They were known for their sense of justice and
fairness. They were known for their sense of duty and responsibility.
They were known for their sense of honor and respect for others.
They were known for their sense of sacrifice and selflessness.
They were known for their sense of compassion and empathy.
They were known for their sense of humor and wit.
They were known for their sense of adventure and exploration.
They were known for their sense of spirituality and connection to the divine.

The Pandavas were known for their sense of justice and fairness.
They were known for their sense of duty and responsibility.
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They were known for their sense of spirituality and connection to the divine.

135. At Tiruvannamalai, in Vellore district of Tamilnadu there is the Tejölinga in the temple of Arunachalam. Here is the Ashram of the renowned Ramana Maharshi. The Maharshi had got prepared a black stone Shri Chakra 24"x24"x16" and installed it in the Matrubhütéshvara temple (the samādhi of his mother) in the year 1949, before his demise. A gold Bhū-prastara Shri Chakra is placed below the granite Shri Chakra, though a yantra does not need the support of another, like an idol. The Maharshi is said to have got some bijak-shra-s of the mantra of Kumāra, (Kartikēya, or Skanda), etched out of the gold Bhū-prastara Shri Chakra; but this is an odd combination. This inclusion of bija-s of Skanda in Shri Chakra is far fetched, and against Tantric traditions and injunctions. (see p.7.). It is believed by some disciples of the Maharshi that the granite Meru had been installed here in the temple to make good the want of Shakti-installation in the Matrubhütéshvara Shiva temple. But it might be remembered in this connection that in the pratishtha of Shiva-linga itself, there is the Yoni-pitha or Pranāli (प्रणाली, युग्मि, अर्द्ध) representing the Sakti. So, a Shiva-linga is complete in itself even without the Shri Chakra. (see Appendix-I at the end of the book). In this temple, Navāvaraṇa pūjā of the Shri Chakra Mūrti is performed six times in a month.

136.

137.

UTTAR PRADESH

138. Eighteen miles west of Pithoragarh in U.P. is the village of Gangolihat. There are a good number of old temples here. Three or four furlongs outside the village, situated in a cluster of deodars, there is an old temple of Kali, wherein there is a Kali Yantra about 2"x2" made of black stone. It is said to have been installed by Adi Shankaracharya.

139. One mile beyond Gangolihat there is a temple of Chāmunda, where there is a copper Bhū-prastara Chāmunda Yantra 12"x12".

140. At Nainakali 5 miles beyond Almora in U.P. there is a big Yoni Pitha 46"x43". In it, there is slab of stone 14" in diameter under which there is said to be a Mahā Kali Yantra installed by Shankaracharya (which Shankaracharya it is not known).

141. Situated opposite the above temple on the other side of the stream there are three small old temples, renovated in 1911-12. In one of the temples there is a Shri Chakra on a slab of stone 18"x18".

142. The village Nauti is about 8 miles from Karnprayag in Chamoli District of U.P. Here is a Hōmkund-yantra and it is believed to be a Siddha pitha of Nanda Devi.

The Author had presented a panchadhatu Shri Chakra Meru 12" x 12"^{12"} [(weighing 25 kilograms, to this pitha, in 1969, for which a separate temple had been constructed adjacent to the above pitha] and the Meru had been installed there on 25.4.74. The Badi Nandājatra to Hōmkund, via the famous Rupkund is conducted from this place, usually, once in twelve years. The last jātra took place in 1969 under the guidance of Pandit Devaran Nautiyal of Nauti.

143. Six miles from Guptakāshī, which is on the way to Kedārnāth, in the famous place called Kālimath, there is a Kali Yantra. It is considered to be so ugra that the pūjāri clears the yantra once in a year, keeping his back towards it.

144. In the Kali temple at Kulsārī, twelve miles from Gwāldam, situated in Chamoli District of U.P., there is a Kali Yantra, executed on a copper plate 12"x12", buried underground. When the Badi Nandā Jātrā takes place, it is dug out of the earth and puja is performed in the night.

145. Shri Ganga Nārāin Shah, "Kailās" Krishnā Shikshā Nikētan, Alambāgh, Lucknow-5, U.P. has got a gold Kūrmaprishtha Shri Chakra in his Private Chapel.

146. There is a Yantra Chaturmukha Shivalinga 4" high in the State Archaeological Museum, Lucknow fully described in the chapter on Builds of Shri Chakra, on pages 48-49.

147 - 156. Sri Swami Pranavānanda (of the Holy Kailas and Mānasrōvar) has got 4 silver coated panchadhātu-Meru-s 6"x6"x6", 4 1/4"x4 1/4"x 4 1/4", 3 1/4"x 3 1/4" x 3 1/4", 2 1/4"x2 1/4"x 2 1/4"; a gold Kūrmaprishtha Shri Chakra; a 9"x9" square Bhū-prastāra plate Sri Chakra; and discs of Dollar, one rupee, half rupee locket size copper Shri Chakra-s and a gold Shri Chakra ring.

157. At Tiruva, a village in Farrukhabad District of U.P. there is a big Bhū-prastara Shri chakra engraved on a white marble platform slab, about 5'x5' and placed on a five-foot high marble platform. A Big four-handed standing image of Mahā-Tripurasundarī with pashankusha-dhanurbāna, mounted on a ten-inch high and ten-inch diameter

marble lotus-pedestal, is placed over the Trikōna and Bindu chakra-s. A Beautiful high towering temple, made of red sand stone is built over it. People call it Annapurna-ka-mandir, wrongly; but in fact it is second biggest temple of Shri Chakra in the country. This temple is said to have been built about 200 years back by the then Raja of Tiruva at the behest of a Tantric teacher. On the back (western side) of the temple are Panchavati temples and a mogul type spring-tank, with several bathing ghats and terraces. This is surrounded by a high compound wall with a spacious main gate. Big mela-s are held here twice in a year -- once during Sharad-navaratra-s and another during Vasentha-navarātrē-s.

158. There is one Panchadhātu Shri Chakra 9"x9"x9" kept in a plate at the gate of the sanctum sanctorum (Garbhālaya) of Annapūrnā temple at Vārānasi. From the fact that the edges of the triangles of the Chakra are no more sharp but have all been rounded off, it appears that it must have been used for puja since a long time. Also see page 3.

159. There is one Yantra-linga 12" high and 9" in diameter, in one of the minor temples in Annapurna Mandir at Vārānasi.

160. There is small spatika Yantra-linga 1½"x1½"x1½" in the Kanchi Kāmakōti Shankarāchārya Matha (previously Sukhadév ~~Sukhadev~~ Matha) as one enters the Hanumanghāt lane, Varanasi.

161. In Hanuman ghāt at Vārānasi a Shiva Panchayatana temple is got constructed recently at a cost of 6 or 7 lakhs of rupees by Shri Shankarāchārya of Kāmakōti. In one of the Panchayatana temples, in the place of Devi, a one foot black stone Shri Chakra Mēru 12"x12"x12" was installed, in 1975.

162.

163. There is one 9" high Yantra-linga in one of the inner-most rooms of Kedar temple in Kedār-ghāt. This is also carved out ^{of} black granite; 6" high and 18" circumference.

164. There is one Yantra-linga in Bālāji Mandir, Panchaganga-Ghāt at Vārānasi, near Bindumādhev Temple.

165.166.167.168.

169. The small township of Vindhyačhal is situated on the right bank of the river Ganga, midway between Allahabad and Mōghalsarāi. The District town of Mirzapur is 5 miles east of Vindhyačhal and city buses ply between the two places. Mail and express trains do not halt at Vindhyačhal; so one shall have to get down the train at Mirzapur. Vindhyačhal being an all the year round pilgrim place, a number of mini-buses and buses run between Allahabad and Mirzapur and the pilgrims could get down at Aśtabhuji Devi halt, from where the cave-temple is at a distance of 3 or 4 furlongs, and the temple of Vindhyaśāśvini is at a distance of 2 miles in the town of Vindhyačhal itself.

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There is a big and well executed Kurmaprishtha Shri Chakra 30"x30"x4" out of a slab of a sand stone 30"x30"x8" (4" thick pitha and 4" thick Chakra proper). Just below the pedestal of Shri Chakra there is a 30"x30"x8" Shivalinga. Over these two there is erected a decent temple made of grey sand stone (like that of Delhi and Agra Forts) in the midst of extensive ruins near Bhairava and Matsyendranāth kunds near Ashtabhuji Devi. An image of Ashtabhuji Devi (actually Mahishasuramardini) is carved out of the four foot high cave wall of the Vindhya slab terraces. Nobody could tell why so many temples and buildings have been in ruined condition. There is a tourist bungalow on the main road within half a mile from these ruins.

A Hindi pamphlet "Vindhya-chala Mahātmya" described the "Maha-Trikōna Yatra" of the Vindhya-chal, enumerating a number of Devi, Kali, Shiva, Ashtabhuji, Hanumān, Rāma, Sītā, Bhairav-kund and other shrines but does not make even casual mention of the Shri Chakra, though the special Shakti Anka of Hindi "Kalyān" of 1937 just mentioned it. Hence, it seems that the Shri Chakra at Bhairav Kund is of later origin than the other shrines or that the people are ignorant of the Shri Chakra. However, the 'Maha-Trikona Yatra' is an indication of the Trikona Chakra of Shri Chakra and of Devi Tirtha. The Yatra starts from the Main Temple of Vindhya-vāsinī Devi in the town. At the three kona-s or corners of the triangle, Devi is said to situate the temple of Mahālakshmi in the east, Mahākāli in the south, and Mahāsarasvatī on the west; in a circumambulation of about 6 miles.

The late Abdul Kalam Azad stayed in the Ashtabhuji tourist bungalow for some time taking the water from Gēruvā Kund and Kalikoh; and morning and evening walks strolls in this region since the water and air of these places are considered to be health restoring to the sick.

and considerate behavior like giving and being
generous enough to drive to the family's success
and also that friends and family "have nothing to do with it".
The author's own words reflect his father's
values and a sense of social and moral duty.
He also quotes his father as saying "If you have
nothing to do with it, then do not do it".
This quote reflects the author's father's
attitude towards work and his belief in
the importance of doing one's duty.
The author's father's attitude towards work
was influenced by his own father's attitude,
who was a "simple" laborer.
The author's father's attitude towards work
was influenced by his own father's attitude,
who was a "simple" laborer, who did not
have much education or experience.
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have much education or experience.

In and around the town of Mirzapur itself there are a number of Shiva, Devi, and Vishnu shrines and the Ganga flows in a northward direction which is considered very sacred.

In the Lalitasahasranama the name 'Vindhya-chalavāsini' (the dweller Vindhya-chala) occurs in shloka 75, nāma 336.

During the course of his researches, the Author has gone through a number of books on Sri Vidyā and several other works on Shaivism. As mentioned earlier, he visited different places in India, Nepal, and Tibet to examine personally several Shri Chakra-s and other prominent Yantra-s. Many oddities and irregularities have been noticed in various publications, and flaws in the models. These in brief are as follows:

(1) Formation of small and big triangles in places of marna-s, (2) leaving of gaps or spaces in between one dala and another dala of the padma-chakra-s, and (3) at the gateways of Bhū-pura Chakra, (4) some of the chakra-s not having contacts with their outer chakra-s (the nine chakra-s in the Shri Chakra are in fact connected or touching each other but not disconnected), (5) the five Shahti-kona-s being shown upward, instead of downwards, (6) the Bindu being placed in the trapezium above or below the base of the Trikone Chakra, (7) dala-s of the padma-chakra-s being shown as semicircles instead of petal-form, in Bhū-prastāra chakra-s and (8) as semi circular or bracket-blocks in Meru-prastāra Shri-Chakra-s, (9) omission of the Bindu altogether, (10) giving four circles in place of Vritta-Traya, (11) giving only one circle in the place of Vritta-Traya, (12) giving of one boundary circle round the Chaturdashāra Chakra, one boundary circle round the Shodashadala padas, three circles in place of Vritta-Traya besides the two Karmikā-Vrittis of the two padma-s, making a

total of seven circles. (13) giving of Bhupura Rekha-traya as three steps in three different levels, one raising above the other, in Meru Chakra-s, (14) so also, giving of Vritta-Traya as three circular stepping belts, one rising above the other; (15) introduction of non-prescribed, wanton and unauthorised floral designs in the vacant spaces of Bhupura-Chakra, etc.

bed

The Bindu Chakra is shown inside the Trikona Chakra by a simple point by some writers; by some others it is shown by a small circle not touching the sides of the Trikona Chakra; and by still some others by the in-circle touching the sides of the Trikona Chakra, which is the correct method. In the first two cases, the Bindu Chakra is separated from the Trikona and hence from the rest of the Shri Chakra itself, and therefore this kind

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Bindu is that into which the whole universe merges after dissolution (प्रलय pralaya); it is dimensionless because it is beyond dimensions. Bindu is not a mere mathematical point or drop but a technical term for Ghanibhûta Shakti (concentrated power), a metaphysical point or stage, state of shakti or energy, about to manifest. It can as well be represented by a circle (expansion of the point), which is Purusham.

In this connection it may be once again stated that Kame-kala is the first movement or vibration in the process of creation Pranava, neither He or She but It-Brahman. In the Father-Mother aspect (Andha-narishvara or the Nabi-Yum of Tibetans), the static or non-active principle is being considered as Father (Shiva) and the dynamic principle as Mother (Shakti or Parvati). The Divine Dance or Lila has brought in, the entire universe of names and forms. The supreme is Kameshvara and his active dance is Kameshwari. The entire universe of names and forms is the outcome of the two primary Divine parents; and more importance is given to Mother in Mother worship or Devine worship.

Even in the very accurate survey map-drawing, an important lake or place though very much smaller than a point to the scale of the map, it is exaggerated and located or shown on the map.

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A point becomes a circle when enlarged; and a circle becomes a point or bindu when reduced. So, Bindu is shown as a circle touching the sides of the Trikona; and it should be shown like that, for, that is the right position of representing Bindu in a Bhuprastara Shri Chakra. In a Meru the Bindu is shown as a small globe resting on the triangle. Besides, each sub-Chakra of the Shri Chakra shall have to be shown connected with or touching the other or else it becomes isolated and detached and falls outside the ambit of the Shri Chakra.

Even in the very accurate survey map-drawing, an important lake or place though very much smaller than a point to the scale of the map, it is exaggerated and located or shown on the map.

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Vritta-Traya being one unit, in a Meru Chakra the three circles should be shown in one plane represented by rounded girdles and not in different planes one rising above the other. So also the Rēkha-traya of Bhūpura Chakra being one unit, all the three Rēkha-s should be shown in one plane, and represented by rounded square girdles like the Vritta-s and of the same thickness as the Vritta-s.

The reason for the above mentioned irregularities seems to be partly due to the mishandling of the diagrams and models by the publishers who are not fully acquainted with the traditions of Sri Chakrōddhāra and partly due to their not paying proper attention to the instructions given to them by the authors; and a few are as well due to the ignorance of the authors themselves on the subtleties of the subject. Whoever might be the cause for the occurrence of the above mentioned inaccuracies, the Author would like to draw the kind attention of the concerned authors of those books and models for rectification in subsequent additions of the books and models.

CHAPTER - VIIITHE THREE PRASTĀRAS

Depending upon the distinct form of worship, based upon the abodes of different deities in different chakras, Shri Chakra is viewed in three ways or prastaras. But, these Prastāras have absolutely nothing to do with the builds of the Shri Chakra, described in chapter - V

स्तु अच्छादते प्रकर्षणं स्तु पोतेनि प्रस्तारः।

That which spreads or is elaborated is called 'Prastāra' (प्रस्तार) ie. the arrangement of different deities, the collaboration of lines and in prescribed or allotted places according to the scriptures or shastras is 'Prastara'.

In Shri Chakra, Mahā-Tripurasundarī, in relation to the Anga Dēvatas, is considered the chief of the Śhodasha Nityās, in Meru-prastāra; the highest among the Mātrikās in Kailasaprastāra; and the Adhishtatri of Vasinyadi Devatas in Bhū-prastāra. In other words, Meru-prastāra is Śhodasha-Nitya-tadatma (षोडशनिया-तादत्मा) Kailasa-prastāra is Mātrikā-tadatma (मात्रिका-तादत्मा) and Bhū-Prastara is Vasinyādi-tadatma (वसिन्यादि-तादत्मा).

Śhodasha Nityas are grouped into 8 pairs; the 51 letters of the alphabet are divided into 8 groups - A- Varga, K-Varga, Cha-Varga, Ta-Varga, Tha-Varga, Pa-Varga, Ya-Varga and Sa-Varga; and the pairs of Nityas alongwith these groups of letters are then conceived or considered as having their abodes in the petals of the Ashtadala-padma, commencing from petal pointing east in the clock-wise direction. In the same manner, the same pairs of deities alongwith groups of letters are considered to reside in each of the corresponding angle of the Ashta-kōna. The very sixteen Nityas coupled with the sixteen vowels are considered inherent in the 16 petals of the Śhodasha-dala-padma and as well in the two Dasharas. The first two of the Nityas are considered to be the form of Bindu and Trikōma and the remaining fourteen Nityās have their abodes in the Chaturdashāra chakra. Mekhalā-traya and Bhūpura-rekha-traya are inherent (antarbhūt अन्तरभूत) in the bindu and Trikōma. Thus, the Nityas are considered to inheret(tadatma with तादत्मा) in shri Chakra. This arrangement or order is called MERU PRASTARA.

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Nitya means time; so, Nityas are eternal as time is eternal. They are Devatas presiding over time or time-cycle and are considered most active, powerful and responsive. They are the operative or active Anga-devatas of Bhagavati for the fulfilment of all kāmya (काम्य) prayers. They have the same svartpa and veshabhuśha (वेषभूषा) as Bhagavati, excepting the sāmarasyā (सामरस्या) with shiva. In all the three prastaras of Meru, Kailas, and Bhū, they have or play a prominent part.

Lalitā has 15 Nityas (the 16th being Herself) and Kāli has only 10.

The sixteen vowels of the sanskrit alphabet are of the form of shakti, while the consonants beginning from K (क) and ending with Ksh (क्ष) are of the form of shiva; and the consonants cannot be uttered or articulated unless and until they are combined with vowels. So, vowels in the form of shakti give energy to the consonants, the form of shiva. Thus Mātrikās (Alphabet) which are the bodis of all Mantras is the union of shiva and shakti. Shri chakra, being the form of shiva and shakti, it is the embodiment of Matrikas and the abode of sound-formations. Hence, it is aptly called Matri chakra.

The sixteen vowels, the very life of the alphabet, corresponding to the 16 Nityas, are compressed into Ah (अ) which is made up of 'A' (अ) and preceding the 'E' (ए) and the Visarga derived from 'sa' (ष) of the Panchadashākshari, and this is assigned its place in Bindu and considered inhering there. The 25 consonants commencing from K (क) and ending with M (म) known as sparshas (स्पर्श) along with the three Pashankusha bijas (पशंकुश बीज) (Am, Hrim, Krom- क्रूम) making a total of 28 are considered as inherent in the Ashta-kona and the two Dasharas, one letter in each triangle, and the remaining 9 letters from Ya (य), after doubling or duplicating (18), fourteen are placed in Chaturdashara chakra and in the four shiva-konas, one in each. The Mātrikās are thus considered to inhere in the Shri Chakra. This arrangement or order of grouping the Mātrikās is called KAILĀSA-PRASTĀRA. Thus the Nityas also have become part and parcel of (अग्नेत्वा ज्ञानाद्वा) Shri chakra.

The sixteen Nityas, grouped into 8 pairs, along with the eight Vasinis, added to each pair make eight groups of three deities each; and they should be considered inhering the eight (out of the nine basic) konas or triangles (leaving the Bindu and Trikonā), one in each. Maha-Tripurasundari is considered to inhere in the middle of the shri chakra. The eight vargas (ka-varga etc.) of the alphabet,

eight vasinyadi deities, shodasha nityas and twelve yoginis
 vidyā-yogini (विद्या योगिनी), Rechikā-Yogini (रेचिका योगिनी) Mochika-
 yogini (मोचिका-योगिनी), Amrita-yogini (अमृता-योगिनी), Dipika-yogini
 (दीपिका-योगिनी), Jñana-yogini (ज्ञान-योगिनी), Apyayini-yogini (आप्यायिनी
 योगिनी), Vyapini-yogini (व्यापनी-योगिनी), Madha-yogini (मध्य-
 योगिनी), Vyomarupa-yogini (व्योमरूपा-योगिनी), Siddhi-rupa-yogini
 (सिद्धरूपा - योगिनी), and Lakshmi-yogini (लक्ष्मीयोगिनी); and the
 Gandhakarshini (गन्धाकर्षिणी-योगिनी), Rasakarshini (रसाकर्षिणी),
 Rupakarshini (रूपाकर्षिणी), and Sparshakarshini (स्पर्शाकर्षिणी)
 deities, put together are forty-eight. Maha-Tripurasundari is to
 be conceived as inherent in the Bindu-sthana; 4 Gandhakarshinyadi
 deities are considered to inhere, in the four gates or door-ways
 of the Bhupura, and the remaining 43 deities to be conceived to
 inhere in the 43 Trikonas (14, 10, 10, 8, 1, 43) of shri chakra, one
 in each. This is how the Vasinis are said to inhere in the Shri
 chakra. This arrangement or order of the shri chakra is called
 BHŪ-PRASTĀRA.

योगिनि या सा योगिनी । One who or which helps the union of the
 jīva with Brahman is called a yogini. Broadly speaking, every power
 or aspect or emanation of Maha-Tripurasundari is a yogini.

उपासना, आराधना, अर्चना | To sit or remain near is Upasana. Upasana
 (उपासना), aradhana (आराधना), and archana (अर्चना)
 are synonymous. One who does upasana is called upasaka, aradhaka,
 or archaka. That of which upasana is done called upasya or
 aradhyā. The practice(sadhana) or trial of the upasaka, archaka
 or sadhaka to be in union with the upasya or aradhyā- the Absolute
 or any deity or devata (देवता) is called upasana. [Upasana is of
 three stages or ways. (i) Bahiryāga (बाह्यरूप) worship of
 the pratika or symbol, like an icon, image, or a yantra with
 material things (like flowers, kumkum, water etc) and according to
 certain pūjā-vidhi, krama, or rituals. (ii) Antaryāga (अन्तर्याग)
 -worship by way of mantra-japa (either mentally or articulately),
 dhyana (ध्यान), or meditation etc. (iii) Mahayāga (महारूप)
 -estoeric or the highest form of worship or meditation by trying
 to be in unison or union with the Supreme and trying to identify
 one's self with Bhagavati.—That, Om, Brahman, Satchitananda or
 whatever one might choose to call.

The internal worship (अन्तर्गुप्त पूजा अन्तर्यामी) of Samayī (समयी, शिवा, शक्ति, भगवती, देवी) Shiva, Shakti, Bhagavati, or Dēvī and alongwith samaya (समय, शिवा शिवा) is called Samayachara () or Samaya-mata (समय-मता) . Samaya is said to mean veda also. So, the upasana of Devi mentally according to Vedas and as essence or embodiment of Vedas is called Samayachara. (Sah(हे)+मया(मे)(maya-with me); He is with me, ie, Shiva and Shakti are one, or the union of Shiva and Shakti is union of individual soul (Jivātmā) with Brahma, or Jivātmā with Paramatma is Samayachara. So, Samayachara is Moksha Jhāṣṭya.

To worship Devi or the Divine Mother externally (Bahiryaga) through the symbolism of the shri chakra is called Dakshinachara (दक्षिणाचर) as opposed to Vāmāchāra (वामाचर).

CHAPTER IX

IMPORTANCE OF LALITA SAHASRA-NAMA, TRISHATI, SOUBHAGYASHOTTARA BHATA-NAMA AND DEVI KHADGAMALA STOTRA

The archakas (अष्टक) or Upaskas (उपासक) of Shri chakra (श्री श्री विद्या) would note that 'The Lalita Sahasra-nama (ललिता सहस्रनाम), 'Trishati (त्रिशति), Scubhagya-Ashtottara-shata-nama (सूभग्य-अष्टोत्तरशत-नाम) and Devi Khadgamala Stotra (देवी खड्गमाला स्तोत्र) are considered very fruitful and essential to them; and so, they should do the patha (पथ) or parayanā (recitation) of these four stotras or perform the puja of lalita with the nāmas (Name/ नामः) of all these or at least with any one of them, especially, on Fridays and full-moon nights, pondering over the meaning and significance of the names. Lalita sahasra-nama and Trishati are from Brahmanda Purana, Soubhagya Ashtottarashata is from kalpasūtra, Chāṇḍogya-khanda 7, Guru Dattatreyī (गुरु दत्तत्रेयी) and Devi Khadgamala stotra is from Vaneśvara-Yāra Tantra.

(1) LALITA SAHASRA-NAMA STOTRA gives a complete picture and portrays all aspects, forms, functions, relations etc. of Maha-Tripurasundari; and every name is considered a Mantra and as such potent. This Stotra is regarded as supreme and a masterpiece of all Sahasra-namas.

Unlike the other Śahasranama-śtotras, there is neither the repetition (पुनरावृति) of some names, nor are there the redundant or extra (अतिरिक्त, अप्रयुक्ति) conjunctions 'cha', 'tu', and 'api', etc. (अ. त्. अपि, अप्य). This is one more speciality of the Lalitā Śahasra-nama Śtota.

A close and comparative study of both the works, Lalitā Śahasra-nāma and Saundaryalahari of Gaudīshankara reveal that scores of names (like Mahāmāyā महामाया), Vijaya (विजया इत्यादि etc.) from the former have been taken and incorporated into the latter; by Shankaray several more (like chintāmani-griha चिन्तामणि-ग्रीह), several names (like Rākenduvadana राकेन्दुवदना) with synonymous or similar meanings; and still scores of other names (like īstā इष्टा, Janani जननी, शम्भु शिवा शिव etc.) are taken partly. Some times one is unaware as to what work one is actually reading - Lalitā-Sahasra-Nāma or Saundaryalahari. One often feels that there is Lalitayam (लालित्यम्) in Lalitā-Śahasra-Nāma and Soundaryayam (सौंदर्यम्) in Saundaryalahari, where Lalitayam and soundaryam mean the same - beauty par-excellence.

Six Aspects of Lalitā Śahasra-nāma (in fact actually), Śankara starts the first sloka of his Saundaryalahari thus - Shiva-shaktyaikya-yuktō (शिव-शक्त्याइक्य-युक्तो) with the last name Shiva-shaktyaikya-rūpinī (शिव-शक्त्याइक्य-रूपिनी) of the Lalitā-Śahasra-nāma, as if he had started writing the Saundaryalahari soon after finishing the reading of Lalitā-Śahasra-nāma.

In the Lalitā-Śahasra-nāma the Lalitya or beauty of Lalitā Mahātripurasundari is very well depicted. Beauty is of two kinds - the internal and the external; the internal is of the form of Sat-chit-Ānanda (existence-knowledge-bliss) and the external is of Nama-rūpātmaka (नामरूपात्मक) or of the form of names and forms. Satchidānanda निषया Brahman is the internal form of Shri Lalitā, Shri Dēvi, or Shri Mahātripurasundari; and this world of names and forms is Her external form. Though both the name and form are only symbolic (प्रतीक व्याख्या) of the external form Brahman, in the initial stages of sadhana, the sadhaka (aspirant) shall have to take recourse to name, and form, since the internal form of the Absolute Brahman is not easily comprehensible. Again, of the two, name and form, name is considered superior to the form. Shri ^{the author} Saundarya Lahari has described, in the most beautiful, fascinating, soul-stirring and thrilling masterly poetic way, Shri Dēvi's physical form, from head to foot, and as well the internal beauty of the Satchidānanda form.

Many Western Orientalists and some Indian scholars hold the view that Saundarya-lahari could not possibly be the work of Adi Shankarāchārya, without at the same time disclaiming the excellence of work, for the following reasons: (i) The detailed description of the physical beauty of Shri Dēvi is befitting a rasika (भृषी) and amorous writer and is not in consonance with Shankara, with lofty conception of Brahman of the Advaita philosophy.

(ii) In shloka 14, the ploughs of Svadhishthāna (of water) and Manivūra (of fire) Chakra-s have been interchanged, which is quite contrary to all Tantric traditions and yoga practices. (iii) The all-important Bindu has not been mentioned explicitly, excepting referring to Shambhu, in the uddara shloka 11, and that too placing it in the (non-existing) quadrilateral, which is outside the pale of the Shri Chakra, instead of its usual place in the Central Triangle or Trikona Chakra. Bindu is described to be exclusively the abode of Devi and not of Shambhu. (iv) Not even a casual mention of the nine Chakra-s or Avareṇa-s has been made, giving more prominence to the nine-triangles than to the nine-Chakra-uddhara; and in order to make good this gap or short-coming, commentators and translators had to import pages of extraneous material from the whole of the Tantric literature in the commentary of the 11th. shloka. (v) No distinction is made between the 'dala' of the padma and 'asra' (edge, spoke, or triangle) (kalāsra); and Shankara with his vast and profound knowledge of Sanskrit language would not have used loosely 'asra' for 'dala'. (vi) Both Nādimata (or Kālāchāra) and Kadimata (Samayachāra) Chakra-s are given without any definiteness, as to which Chakra the Author actually supports as the correct one. No Samayachāri would have done it so indefinitely and vaguely. (vii) Commentators and translators of Saundarya-lahari show the triangles or kona-s in four different ways: (a) the five Shakti-kona-s pointing downwards and the four Shiva-kona-s pointing upwards and place the Bindu in the quadrilateral between the two sets, above the base of the Trikona Chakra; (b) five Shakti-kona-s upwards and four Shiva-kona-s pointing downwards, and put the Bindu in the quadrilateral below the base of the Trikona Chakra; (c) five Shakti-kona-s downwards and four Shiva-kona-s upwards, with the Bindu in the Trikona Chakra; and (d) five Shakti-kona-s up and the four Shiva-kona-s down, with the Bindu in the Trikona Chakra. Perhaps the Saundarya-lahari did not give any definite direction about the direction of the two sets of the triangles and the exact location of the Bindu. It is the Commentators and translators that had assigned the direction of the two sets of triangles and the location of the Bindu. Shankara would not have left such a vital point or question to the Samayin-s and Kaula-s to draw their own conclusions as they liked. For example, the English translation of Saundarya-lahari of Adyar of 1965 Edition of 1965 has given three Shri Chakra-s of (b) type and one of (d) type; Kamakoti 9-Commentary edition has given two of (c) type, and four of (a) type, one photo of Meru; and Telugu translation of Lexmidhara's Commentary alongwith the Sanskrit-

original by Chadalavāda Jayarāmāṣṭri has given two Chakra-s of (a) type, one of (b) type, one of (c) type, and one of (d) type; (viii) Over and above these points, assignment of a separate Yantra to each shloka of Saundarya-lahari and a Prayoga (प्रयोग) practical application of the verse) for all ailments from infantile diseases, infanticide small-pox, consumption etc. and for the attainment of worldly objects, from a petty thing to overlordship of an empire and mastery over elements and even Moksha, in one stroke, is repulsive to the high philosophical tone of the great work, whoever might be the author of these. In the Vyākhyānayām, New Delhi College, Shri Chakra (yantra) is given against the 11th. (uddhara)

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Bharatiya Vidya Bhawan, New Delhi College
Date: 10/10/2018
Page: 107

The first forty one shlokas of Saundaryalahari mainly elaborate the Shri Vidya; and the remaining shlokas predominantly describe the beauty of Shri Devi's physical form. So we can safely say that Shankara's Saundaryalahari is in a way the essence of Shri Lalita-Sahasranama.

The style of giving purely the names has been followed up in all the namavalis of Lalita-Trishati and Ashtottara-Satanama and Devikhyadyamata.

(ii) TRISHATI is Panchadashi Mantra-Garbhita or oriented.

Each of the fifteen bijas or panchadashi Mula Mantras-Ka-La-Hrim(क ए ई न रीम) Ha-Sa-Ka-Ha-La-Hrim(ह ए ई न रीम) Sa-Ka-La-Hrim(स ए ई न रीम) orients twenty names ($15 \times 20 = 300$) of Trishati i.e. there are twenty names beginning with each of the fifteen bijakasharas. Thus by repeating Trishati Stotra or doing puja with Trishati (300 names), the archaka is unknowingly and informally introduced into the Trikutatmaka Mula Panchadashi Maha mantra even before he is actually initiated into Panchadashakshari;

shloka, the same yantra is repeated again, against the 22nd. and 31st shloka-s, without any context or reference to the Chakra in them.

A sumptuous edition of Saundarya-lahari of over 900 royal size pages containing nine commentaries, five of which were published at different places and four are newly published for the first time has been released on the occasion of Kumbhabhishekam (कुम्भभिषेद) renovation of Kamakshi temple at Kanchipuram in April 1976. It contains the full text in Nagari Characters, Tamil translation and notes, Prayoga in Tamil and English, Yantra-s and illustrations of all the shloka-s. It is a grand production. Had these been a word index it would have been a boon to the readers.

Illustrations of seven Bhuprastara Shri Chakra-s and one of Meru-prastara are given in the book. (i) One on the cover of the book (a) type; (ii) At the feet of Sri Lalita Mahi-Tripurasundari; opposite page 91; four vritta-s in the place of Vritta-Traya; and a few other flaws; (iii) Coloured Shri Chakra, specially got prepared for the book; opposite page 119; colour pattern is incorrect; and a few other flaws; (iv) Tatanka-s in the ear-lobes of Akhindeshvari; opposite page 351; incorrect and incomplete; (v) from the M.S. of Baroda Museum; (vi) gaps between dala-s and other defects, for which the publishers are not responsible; opposite page V of illustrations; (vi) and (vii) (a) type Chakra-s; (viii) Photo of Shri Chakra Meru, in the temple of Nauni near Karta-Prayag in U.P.; page XXVI of illustrations; rekha-s of Bhupura (ground-stretch) and Vritta-Traya, which should have been in one (ground) level are made in six different levels; and a few other minors, to know as to which is the type of the Chakra that he is to follow; and he is confused more than ever.

(d) Type - 4 V3 down 5 A

(vi)

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Shri Shankara-Bhagavatpada wrote a unique commentary on Trishati in which he quotes freely from his commentary on Prasthana-Traya (प्रस्ताना-त्रया) Brahma-Sutras (ब्रह्मसूत्रः), Upanishads (उपनिषद्) and Bhagavadgita (भगवद्गीता) —with special emphasis on Bhakti or Upasana and Jnana. It would not be an exaggeration, if it is said that Shankara's commentary on Trishati is an abridged or concised edition of his prasthana-Traya Bhasya.

*Wor. (a) Type. 5 ▽ down, 4 △ up, and Bindu in □ Samagamala
is*

(b) Type. 4 ▽ down, 5 △ up, and Bindu in □ Bharatavati

*(c) Type. 5 ▽ down, 4 △ up, and Bindu in □ Popular Rayagandha
Bharatavati*

(d) Type. 4 ▽ down, 5 △ up, and Bindu in □ Samahale-Karma

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The style of giving purely the names has been followed up in all the namavalis of Lalita-Trishati and Ashtottara-Satanama and Devikhyadyamata.

(ii) TRISHATI is Panchadashi Mantra-Garbhit or oriented. Each of the fifteen bijas or panchadashi Mula Mantras-Ka- ॥ -La-Hrim(क ए ई ल ह्री) Ha-Sa-Ka-La-Hrim(ह स क ल ह्री) Sa-Ka-La-Hrim(स क ल ह्री) orients twenty names ($15 \times 20 = 300$) of Trishati i.e. there are twenty names beginning with each of the fifteen bijakasharas. Thus by repeating Trishati Stotra or doing puja with Trishati (300 names), the archaka is unknowingly and informally introduced into the Trikutatmaka Mula Panchadashi Maha Mantra even before he is actually initiated into Panchashakshari; if he is already an initiated person, he is much more benefitted. The bijas Ka and Ha(क ए) are Shivatmaka and there are one hundred names oriented with these bijas; and the other bijas ॥ , ॥ , La, and Sa(॥ ॥ ॥) are related to Bhagavati and there are 140 names oriented with these bijas; and the names oriented with Hrim(ह्री) relate to Shiva and Shakti both and they are 60 in number. Thus, these 300 names are not mere names but at once both mantras and namas in a way. So, Trishati Stotra or Namavali is Savyasiddhipradha(सव्यसिद्धिप्रदा) or productive or conducive of fulfilment of all desires. Therefore, this is usually done at the end, for the fulfilment of all prayers.

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(iii) Panchadashakahari Mula Mantra could be reduced into the following nine primary or rudimentary letters [La(ଲ୍), H(ହ୍), E(ଏ୍), A(ଅ୍), R(ର୍), K(କ୍), and Bindu(ବିନ୍ଦୁ)] of 108 names of 108 names of SOUBHAGYA ASHTOTTARASHATA STOTRA or NAMĀVALI are oriented or bhavita (ଭାବିତା) with each of the nine primary letters of Panchadashakahari or the Mula Mantra of Maha-Tripurasundari (ie., $9 \times 12 = 108$ names). The archanā with Soubhagya Ashtottara-shata-namāvali is considered more potent than other Ashtottara-shata-namāvalis. It is doubly so for the following reason as well. In Tantra Sanketa or code, the letter 'La' connotes earth corresponding to Bhū-pura; the letter 'sa' denotes moon, representing his 16 kalas and connotes Śhodashadala-padma; and the letter 'Ha' which represents shiva and hence Ashtamurti denotes Ashtadala-padma in the Shri Chakra. The letter 'E' representing Bhuvaneshvari (sovereign of the chaturdasha Bhuvanas (ଚതୁର୍ଦୟ ମୁଖୀ) - seven Urdhva lokas (ସ୍ଵା ଉର୍ଧ୍ଵା ଲୋକଃ) and seven Adholokas (ନ୍ଯା ଆହୋଲୋକଃ) loved worlds) connotes chaturdashāra; 'A' is the shakti or the sustainer Vishnu, whose ten Avatāras (ଦ୍ୱା ଅବତାରଃ) denote the Bahirdashāra; and the letter 'Ra' represents fire with his ten kalas and thus connotes the Anturdashāra in the Shri chakra. The letter 'Ka' denotes Madana or Kamēshvara with his eight forms (Ashta-Murti) symbolizes the Ashta-kona; 'Bindu' denotes the central or the primary triangle; and the letter Bindu goes to form the Bindu chakra in the Shri chakra. Thus the Shri chakra is the product of the nine primary letters of the Mula Panchadashi Mahāmātrī, with which Soubhagya Ashtottarashata-namāvali is oriented or bhavita (—).

It is by propitiating Maha-Tripurasundari with this Soubhagya Ashtottarashata-namāvali, Rati is said to have regained her soubhagya (ସ୍ବାଧ୍ୟ) by securing invisible Vasanamaya Sharira (ଵାସନାମୟ ଶରୀର) for her husband, Manmatha or Kama Deva, through boon. So, all those who seek the grace of the Divine Mother take recourse to this.

ପୂଜା ବାସ ବ୍ୟକ୍ଷଗ୍ରାମ ପିତ୍ର କରି କରି ଯାଇ
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He who does good or bad act with a desire in mind, that much only he would derive from the mantra, therefore do not be that - minded (desire-minded).

देवान्देवयजो परिमहाता याति महात् ॥ गीता 7.23.
 Those who worship (different) duties they attain the deities and
 my devotees attain me (Brahman) alone.

निष्कामं भवते देवमस्तकानां तावनांगं मनोऽपि ।
 निष्कामं भवते देवमस्तकानां तावनांगं मनोऽपि ॥
 Those who worship me with a desire in mind, they get that much only
 but those who worship ^{the Deity} without any desire (Nishkāmataya) they
 get everything i.e. all their requirements are fulfilled.

अनेत्यादित्यनां भूते भवते पशुपासने

तेजो निष्यामित्यतां शोगचेतं वदत्यहम् ॥ गीता 9.22.

I undertake the burden of securing to these (devotees) who worship
 me (^{Brahman}) with unflinching and undiverted devotion and who are ever in
 union with me, such things which they have not got (or what they
 need) and the burden of protecting what they have already got.

(iv) DĒVĪ KHADGAMĀLĀ STŪTRA (देवी खडगमालास्तुता) and the
 corresponding Nāmāvalī enumerates the names of all the Āvaraṇa,
 Parīvara, or Āṅgadevataś or deities, of all the Āvaraṇas etc,
 occurring in the Navāvaraṇa pūjā of Shri chakra, not in shloka-
 form but in a Dandaka metrical form (दंडक) like the famous
 Śāhyāmālā Dandaka of Kālidāsa. Hence, the archanā with Khadgamālā
 Stotra or Nāmāvalī amounts to performing the Navāvaraṇa Pūjā in
 short in=short (or in brief) and of the Japa of Śahasrākshara
 Vidyā. The Śahasrākshara Vidyā given in the 38th chapter of
 Lalitopākhyāna and the Khadgamālā Stotra are almost the same or
 identical.

Just as a khadga or sword cuts all physical objects, so also
 the names of the Khadgamālā cut off all sins of the upāsaka, who
 utters them; hence, they are termed Khadgmālā—garland of swords.

In the Brihat-stotrarahatākara (ब्रह्मस्तोत्ररथाकर), there are not
 less than nine stotras of Mahātripurasundarī, which are panchadasak-
 shari mantra-garbha or mantra-oriented, i.e., each shloka of the
 stotra begins with one bijakshara of the Mūla-mantra. In only one
 stotra the author gives his name as Guhanvaya (गुहनवया). The
 authorship of the remaining stotras is not known. Several devotees of
 Lalita daily matrix recite these stotras.

देवान्देवयज्ञो दृष्टि महेता याति मित्रम् ॥ श्लो. 7.23.

Those who worship (different) deities they attain the deities and my devotees attain me (Brahman) alone.

निष्कामा मना देवस्यवनामीर मित्रम् ॥

Those who worship me with a desire in mind, they get that much only but those who worship ^{me} without any desire (Nishkāmataya) they get everything i.e. all their requirements are fulfilled.

अनन्यारित्यज्ञो मां प्रेपन्तः पर्युपासने

तेषां निष्यामि युक्तां प्रोगचेसं वद्यमहेत् ॥ श्लो. 9.22.

I undertake the burden of securing to those (devotees) who worship me (^{Brahman}) with unflinching and undiverted devotion and who are ever in union with me, such things which they have not got (or what they need) and the burden of protecting what they have already got.

(iv) DÉVI KHADGAMĀLĀ STÓTRA (देवी खडगमाला स्तोत्र) and the corresponding Nämavali enumerates the names of all the Āvaraṇa, Perivāra, or Angadévatās or deities, of all the Āvaranas etc, occurring in the Navāvaraṇa pūjā of Śhri chakra, not in shloka-form but in a Dandaka metrical form (दंडक) like the famous Śhyāmālā Dandaka of Kālidāsa. Hence, the archana with Khadgamālā stótra or Nämavali amounts to performing the Navāvaraṇa Pūjā in short in=short (or in brief) and of the Japa of Sahasrākshara Vidyā. The Sahasrākshara Vidyā given in the 38th chapter of Lalitopakhyāna and the Khadgamālā stótra are almost the same or identical.

Just as a khadga or sword cuts all physical objects, so also the names of the Khadgamālā cut off all sins of the upāsaka, who utters them; hence, they are termed Khadgmālā—garland of swords.

In the Brihat-stótrarathākara (श्रीब्रह्मस्त्ररथाकरा), there are not less than nine stótras of Mahātripurasundari, which are panchadasakshari mantra-garbha or mantra-oriented, i.e., each shloka of the stótra begins with one bijakshara of the Mula-mantra. In only one stótra the author gives his name as Guhānvaya (गुहान्वय). The authorship of the remaining stótras is not known. Several devotees of Lalita daily recite these stótras.

The worship of Shri chakra, as the pratika of Brahman is called by different names by different sādhakas. Shri chakra saparyā, Shrividyā saparyā, Shri chakrārchanā or simply chakrārchanā, Māhā-Tripurasundari yāgakrama, Māhā-yāgakrama, Māhā-Tripurasundari pūjā krama or paddhati, Māhā-Tripurasundari pūjākalpa, Lalitākrama, Navāvarana pūjā, Shri chakra pūjā, etc.

The pūjā of the Shri chakra is performed from Bhupura to Bindu chakra; and in that context or at that time the nine chakras of the Shri chakra are termed nava-āvaranas (नवावरणः) or compounds, planes, stages, or enclosures to be transcended or veiled, to be lifted.

Navāvarana pūjā is but a frequent abhyāsa (अभ्यासः practice) of Brahma-vichār, cf, इति अगारेत् तु कौलेयं कैवल्येण वृत्त्यते Bhagavad-Gītā. 6.35 " Oh Arjuna! By constant practice and by detachment or dispassion, mind can be controlled or restrained.

All flowers, especially Kadamba, red lotus(लोटस्) and red flowers like japa-kumma, rosemary etc. and red akshat(अक्षत्) rice mixed with kunkum are used in the worship of Māhā-Tripurasundari. Bilva(बिल्व) and tulsi(basil) leaves(तुलसी) are and can be used in Dēvi pūjā. The literal meaning of the word 'akshat' (अक्षत्) is that which is unbroken or whole. So, pick unbroken rice is enjoined in Dēvi puja or for the matter of that, in the pūjā of any deity.

The state left after the burning down of the world of names and forms (नामस्फूरणात् विजयः) Māharūpātmaka jagat) by the fire of akhandakāra-vritti (अक्षण्डकारवृत्ति) or the idea of indivisible or continued oneness of That Brahman is spoken of as 'Vibhuti' and is symbolically(physically) represented by Vibhūti or ashes of cow-dung cakes, in Shiva Sampradāya. Shiva is prakāsha(प्रकाशः) offulgence, light, or illumination).

Pārvatī is Vimarsha(विमर्श �reflector) and is chit-shakti(चित्तशक्ति), which is capable of dispelling all ideas of differentiation(विभेदम्) by the akhandakāra-vritti of the mind. The use of kunkum(कुंकुम) as tilak(तिळक) is suggestive or symbolic of jnāna-drishhti(ज्ञानद्रिष्टिः)

(X)

Kumkum made of turmeric (हरेदारी) is used in Devi-puja and sindura (सिंदूर) is used in simanta (सीमन्त) ie for putting it in the partition of the hair of Devi

चान्दनावाज अंगुर (आकृति) का-पात्र तुम्हारे बोगे-बला ।
जटामासी श्रिलालश अष्टांगधारीस्ति फूलायते ।

Chandan(sandal), Agaru(red sandal), kapur(rectified camphor), Kachur(कचुरी), kumkum, górocham(galbladder of cow), Jatámansi (जटामासी) and shilárasa are known as Ashta-gandhas(eight scented articles). Wherever gandha is mentioned, in Dévi-púja this ashta-gandha is prescribed.

The puja-kram in the 1st, 3rd, first half of 8th, and 9th Ávaranas is in clockwise direction; and anti-clockwise in the 2nd, 4th, 5th, 6th and in the second half of the 8th Ávaranas; puja-krama begins from the front in eight Ávaranas and from behind in the 3rd Ávarana. This divergence has been explained by some thus; just as the combination of the positive and negative currents produces or gives out the active electricity, so also puja is said to be conducive of greater efficacy, when or if done in all directions clockwise and anti-clockwise and from the front, as well from the back.

According to some, saumya(सौम्य) devatas are to be worshipped in clockwise direction and ugra(उग्र) devatas in the anti-clockwise direction.

Three arghya-pátras (अर्घ्य पात्रः Water vessels) are used in the Navévarana puja of Shri chakra— (i) The Vardhani-Kalasha (वर्धनी कलशः) the usual water vessel used for archaná and all other general purposes, (ii) the Visheshárghya-Kalasha (विशेष अर्घ्य कलशः) special vessel used for tarpana (तपणी) (iii) Guru-pátra (गुरु पात्रः), the three representing Chandra, súrya, and Agni Mandalas respectively; flowers, akshat, milk, and kumkum are put in the first vessel; flowers and sandal paste are put in the second; and green ginger, sugar, honey kósar (कोसर saffron), pachakapúr (पचकपूर rectified camphor), kastúri (कस्तुरी musk), górochana (गोरोचना) from the gall-bladder of a cow), cow milk, coconut water, rose water, etc, are put in the Visheshárghya, and scented water in guru-patra. Some use 5 and still others 9 vessels.

On special occasions like full moon days, navaratrias etc different varieties of anna (अन्नं cooked rice) are prepared and offered to the Shri Devi, according to the devotees' means and convenience. She is offered (1) Mudgaudana (मुड्गाउदन् green dal and rice cooked) as the dweller of Muladhara lotus) (2) Dadhyanna (दध्यान् curd and rice), as the dweller of Svadhishthana padma, (3) Gudānna (गुडान् gur or jaggery and rice) as the dweller of Manipura padma, (4) Shigdhaudana (शिग्धाउदन् ghee and rice), as the dweller of Anahata padma, (5) payasanna (पायसान् milk and rice) (6) Haridrānna (हरिद्रान् turmeric or yellow rice), as the dweller of Ajña kamala, and (7) Sarvāudana (सर्वाउदन् all combined rice as the dweller of Sahasra-dala Kamala. [see (1) Lalita Sahasra-nāma, 519/shloka 107, 514/106; (2) 512/105, 504/104; (3) 501/103, 495/102; (4) 492/101, 485/100; (5) 480/99, 475/98; (6) 526/108; 521/107; (7) 533/110, 528/109, besides, (8) plain rice. Some people offer (9) Tilānna (तिलान् gingilee seeds and rice) and (10) Amlānna (आम्लान् tamarind and rice).

CHAPTER X

13. VRITTA-TRAYA MIMĀMSĀ

There arose a sankalpa (^{desire}) in the Absolute Brahman or Nirguna Brahman or Atma, that " ^{तत् एव} That Aitareyspanishad, that Brahman conceived or pondered that ' I will become many or produce or deliver' ^{kāma = desire and kāla = right or mind's part;} it. He would multiply or create; That is called kāma-kalā (^{कामा कला}) or desire in a very subtle form; primordial Divine Desire).*

* The Shaktisangama-Tantra establishes the identity of Kama-Kala, the first creative movement with Prajna. It is also called saguna brahma (सगुण ब्रह्म).

The significance of Vritta-Traya, as representing the three of the four pādās of the unmanifest of Nirguna Brahman is explained by the following arithmetical analogy.

The four padas (*पदः*: feet or parts) — the bhājya (*भाज्यः*) dividend), bhājaka (*भाजकः* divisor), shēsha (*शेषः* remainder), and labdha (*लब्धः* quotient), in the operation or process of division of purna (*पूर्णः* Zero-0) — are the examples (*उदाहरितः*) or objects of comparison).

At the time of creation of this universe by the 'Kama-kala', there are formed four padas(feet or parts) in the Atman. (i) The first one is That Brahman or Paramātma; That which was before the creation of this universe" ज्ञात सूक्ष्म
संकल्प स्वयम् तद्यत् आसीन् " Chhāndōgya.

Oh Śvētakētō ! Before the creation of this universe, there was only Sat(सत्) ie, the Absolute Truth or Essence — {That is, That Brahman, which was before the universe is created}. " सूक्ष्मा त्रिवै एव " There was only one Brahman and no second. (ii) The second one is Kēma-kalā. (iii) The third one is That Brahman which is immutable or unchangeable or changeless (who neither increases nor decreases) in spite of the rising of sankalpa for creation in Him. (iv) The fourth one is the Trigunātmaka(Sattva, rajas, and tamas) universe. These four padas are upameyas (उपमेय वाचनी compared objects)

(i)

Dividend(bhājya)

(ii) Divisor (bhājaka)	0	0	(0 Quotent (Labdha) 1, 2, 3.....n; ॥
	0	- - -	(iii) Remainder(sēsha) - - -

Just like the (i) dividend, (ii) divisor and (ii) the remainder in the above-mentioned operation of the division of the pūrnas(0-s), so also, (i) the original Brahman or Atman, (ii) Kēma-kalā, and (iii) the Absolute Brahman, are all pūrnam or full and changeless. So, Vēdas attribute amritattva(अमृतत्व) to these three". Like the three pūrnas or the three zeros in the operation of the arithmetical division of the Pūrnam or the Zero, the said three padas are also amrita-svarūpa full and eternal and are mystic and in-explicable. So, in Adhyātma-shāstra, spiritual or esoteric science in the Vedas, the terms 'divi'(दिवि) and 'guhāyām' (गुहायाम्) are used while dealing with mystic and incomprehensible objects. (iv) The remaining fourth pada is indicative or symbolic of the universe." चाहत्या वाचनी " ॥

Rigveda. "The whole creation or universe is the remaining fourth pada". " पादं सूक्तं भवतुनः "-Purusha Sūkta. "This whole universe is Paramatma's one foot or only one part".

Shri chakra, as already stated, is symbolic of this whole Brahmandā, the Saguna Brahma, which is only one pada, the fourth; and this is meant for physical or external pūjā. This pada, which is presented by the Shri chakra, is of three khandas - Agni, Surya, and chandra; and they are meant for physical or external worship. It has also been mentioned that the Shri chakra is Yantra-raja and is the pratika(प्रतिक) of Parabrahma. To make shri chakra the Yantra-rāja, it is absolutely necessary to make provision in it for the pūrnam part of the first three padas, and also to show that Nirguna Brahma is the support of the whole universe. So, the first three padas in the operation of the arithmetical division of the pūrnam(0), which are given as comparison in connection with the rising of the Kama-kalā, are given or represented as Vritta-Traya(वृत्त त्रय), between the Shodasha-dala and Dharani-sadana-traya(three lines of the ground house or chakra) in the Shri Chakroddhara(श्री चक्रोद्धरा preparation or drawing of the Shri chakra). The three circles of the Vritta-Traya are the expansions of the Bindu in the Shri Chakra. Since the Vritta-Traya is the pratika or symbol of Nirguna Brahma, and since it cannot be worshipped or is unworshippable in physical form, no pūjā-vidhāna(पूजा विधान) is prescribed to it.

The three padas— the dividend, the divisor, and the remainder—in the operation of the arithmetical division of zero or pūrnam are pūrnas(0-s) or full.

The remaining fourth pada, the quotient part is pūrnam or zero(0) ananta(00) and all numerals—1,2,3,4,..... These three are indicative or symbolic of Shiva, Vishnu, and Brahma, which are again symbolic of ~~mean~~ the three gunas—Sattva, tamas, and rajas (प्रयोगिता-प्रतिपादा, अवधि, अवधि) I Ishvara is in essence sattva though tamas outwardly (अवधि, अवधि, अवधि); Vishnu is in essence tamas though sattva outwardly (अवधि, अवधि, अवधि) and Brahma is rajas).

Both 0 and 00 are symbols of Ananta or Infinity (Immeasurable, illimitable, limitless, interminable, unbounded, immense, etc.); but Vedāntic mathematicians consider 0 as pratika(symbol) of Nirguna Brahma and 00 as

That of Hiranyagarbha or saguna Brahma.

पूर्णादः पूर्णिमाद् पूर्णी विभूतयोऽस्ति ।
पूर्णस्य पूर्णमात्राय पूर्णमेवीवाश्चेष्यते ॥

That Absolute is pūrnam, full, and limitless. This (prapancha or universe which is infinitely varied) is also pūrnam, full, or limitless. Even if the limitless prapancha is taken away from the limitless Absolute Supreme pūrnam, the limitless Absolute Supreme pūrnam will remain intact or will remain pūrnam.

यतो वदना निरविद्यते । अपाप्य सन्ता वदते ॥

"Wherewhom even speech alongwith the mind returns without attaining or knowing it; ie, it is beyond even speech and mind, insipable of that which cannot be described.

Ātman, Ātma, Paramātma, Brahman, Brahma, Parabrahma, and Tat (तत् That) are all used as synonyms.

It is the contention of Vidyāranya Swami and some other exponents of Shri Vidyā: (i) that there are vrittas (circles) round the chaturdashāra, Ashta-dala and shōdasha-dala-chakras; (ii) that they are maryādā (मर्यादा peripheral or boundary) circles; and therefore (iii) that these three circles should be taken or considered as Tri-vrittis, which have been described, in the Shri-Chakrōddhāra shlokas to be lying between the shōdasha-dala and the Bhupura or Dharani-sadana-Traya) chakras and (iv) that the single circle round the shōdasha-dala-padma in the chakras represents Viitta-Traya; and that all the three vrittis can not be given since there is not sufficient place to insert them, according to Shri chakrōddhāra.

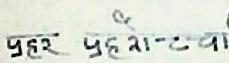
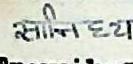
However, a careful scrutiny or examination of the Agama Shastras does not bear this contention.

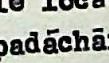
(i) If we examine the Shri chakra carefully, we find that there are no vrittis or circles round the chaturdashāra and Ashta-dalapadma. (see illustration No). It is actually the lower parts of the Ashta-dalas and shōdasha-dalas put together that are giving an illusory or false appearance or existence of the two circles round the chaturdashāra and Ashta-dala chakras. The simple fact is that the two so-called

circles have no real or independent existence; much less could they possibly be boundary circles, for, there is no such mention of boundary circles in the Shri chakra-parilekhana or the construction or composing of the Shri chakra. But, if we take or consider these two imaginary circles as true or independent, there would be no dalas at all as such  but there would be left only simple bracket-like lines thus:- 

In that case, the Shri chakrōddhara itself would be at a stake, ie, there would be no Shri chakra according to the definition.

(ii) Besides, the Vritta-Traya has been assigned a place between the Shodasha-dala and Dharani-sadana-Traya. So, to go back to the chakras back again, in order to locate them round the Chaturdashāra and the Ashta-dala and that too, in places, where independent circles do not at all exist, is neither logical nor according to scriptures.

 It is something like expecting the "Cow" to be brought which had been uttered in the first prahara (3 hours make one prahara), where as the word "bring" has been uttered in the second prahara. Since, there is no nearness () in the case of Maryādā-vrittas and since Vritta-Traya has been mentioned at one place whereas the Maryādā Vrittis are situated at three different places but not at one place, they could not be considered as Vritti-Traya.

(iii) While locating the Vritta-Traya after the Shodasha-dala chakra, Goudapadāchārya also, in his famous work "Subhagodaya", uses the word asmat () after). So, Vritta-Traya shall have to be located, only between the shodasha-dala and Dharani-sadana-Traya chakras and not at three different places.

(iv) As a matter of fact, many people do not know the esoteric meaning and special significance of the Vritta-Traya in the Shri chakra. So, the distorting and far-stretched out contentions or stand of some people to equate the Vritta-Traya with the non-existing so-called boundary circles as mentioned above and to attribute some minor deities trigrams or Trikhandas, unto be inhering or representing the Vritta-Traya, is certainly due to sheer ignorance and hence it is wrong. Besides, no mention is made of the so-called maryada or boundary circles in the Shri chakra-parilekhana,

in the Agama shastras, excepting the modern savant Bhaskararaya.

(v) Some of those who believe in the theory Maryada-Vrittis contend that there is no mention of Vritta-Traya in the sahsrakshara vidya or Devi khadga-mala stotra; and hence there is no existence of the Vritta-Traya. It might be noted that the Devi khadgamala stotra is not meant for drawing or making the shri chakra, but it simply enumerates all the deities, chakras, etc., that occur or that are to be worshipped in Navavarana puja; but Vritta-Traya as has already been stated, is not meant for worship. So it is no wonder that Vritta-Traya has not been mentioned there. Devi khadgamala stotra does not even mention the rekha-traya of the Bhu-pura. From that can any one argue that there is no rekha-traya; if so, where is the place for the ten sidhhi-Devi's, eight Matrikas, and the ten Mudra Devis? Shri chakroddhara itself would be incomplete.

(vi) As said above, all this confusion about the Vritta-Traya with the so-called Maryada-Vrittis is mainly due to the ignorance of the real significance of Vritta-Traya. This truth might have been kept secret, like so many other vital points and cruxes in ~~the~~ ^{and} ~~etc.~~ etc. to be learnt, perhaps considered to be too sacred to be divulged in written books or kept a closely guarded secret, ~~might-be-known~~, depriving the posterity of their benefits.

(vii) One contention is that the Tri-Vrittis are the seats of some particular groups of deities and are meant for worship. In support of this contention, I had been referred to the commentary of Bhāskara Rāya, on the 4th and 5th Richas of Tripurōpanishad. In the first place, I do not attach greater importance on this point to Tripurōpanishad or to any other Upanishad than to the Tantras themselves, which have elaborately dealt with the subject. Tripurōpanishad or other minor Upanishads are only brief sketches on Shri Vidya, written or compiled much later than the Tantras. Individual Tantrics might have composed or compiled these short treatises and dubbed them as Upanishads to give them a seal of authenticity of Vedas in the same way as several shlokas from yogavāshishtha have been taken and incorporated in some Upanishads either on large scale or on small scale, like Maha-Upanishad (510 out of 535 shlokas are from yogavāshishtha), Annapurnōpanishad (320 out of 337), Muktikōpanishad (76 out of 108).

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(v) Some of those who believe in the theory Maryada-Vrittis contend that there is no mention of Vritta-Traya in the sahsrakshara vidya or Devi khadga-mala stotra; and hence there is no existence of the Vritta-Traya. It might be noted that the Devi khadgamala stotra is not meant for drawing or making the shri chakra, but it simply enumerates all the deities, chakras, etc., that occur or that are to be worshipped in Navavarana puja; but Vritta-Traya as has already been stated, is not meant for worship. So it is no wonder that Vritta-Traya has not been mentioned there. Devi khadgamala stotra does not even mention the rekha-traya of the Bhu-pura. From that can any one argue that there is no rekha-traya; if so, where is the place for the ten sidhi-Devi's, eight Matrikas, and the ten Mudra Devis? Shri chakroddhara itself would be incomplete.

(vi) As said above, all this confusion about the Vritta-Traya with the so-called Maryada-Vrittis is mainly due to the ignorance of the real significance of Vritta-Traya. This truth might have been kept secret, like so many other vital points and cruxes in the Shri Vidya and Tantras and Ayurveda etc, to be learnt, perhaps direct from the mouth of the Guru for keeping hold on the followers. So much so, many a gem is getting lost beyond recovery, depriving the posterity of their benefits.

(vii) One contention is that the Tri-Vrittis are the seats of some particular groups of deities and are meant for worship. In support of this contention, I had been referred to the commentary of Bhaskara Raya, on the 4th and 5th Richas of Tripurapanishad. In the first place, I do not attach greater importance on this point to Tripurapanishad or to any other Upanishad than to the Tantras themselves, which have elaborately dealt with the subject. Tripurapanishad or other minor Upanishads are only brief sketches on Shri Vidya, written or compiled much later than the Tantras. Individual Tantras might have composed or compiled these short treatises and dubbed them as Upanishads to give them a seal of authenticity of Vedas in the same way as several shlokas from yogavashishtha have been taken and incorporated in some Upanishads either on large scale or on small scale, like Maha-Upanishad (510 out of 535 shlokas are from yogavashishtha), Annapurnapanishad (320 out of 337), Muktikopanishad (76 out of 108).

Sanyāsōpanishad (about 50 out of 104) etc. However, let it be taken for granted for arguement's sake for a moment that they are authentic treatises on Shri Vidyā, ^{Tri-}Vrittas on which Bhāskara Rāya wrote a commentary expounding on the 4th and the 5th Richas of Tripurōpanishad, in the book "Mahāyāga" (from the words त्रिवृत्ति महायाग अधिकारा गुणम्) are the Maryādā-Vrittas or the boundary circles round the chaturdashāra, Ashta-dala, and Śhōdasha-dala. Whereas the Vritta-Traya, the special significance of which we have expounded in this chapter, is the one which is situated between the Śhōdasha-dala and the Bhū-sadana-Traya. And as such, this is quite different from Bhāskara Rāya's Tri-vrittis. Hence, our stand on Vritta-Traya is correct and is not in any way affected by Bhāskara Rāya's commentary on Tripurōpanishad, ^{ex}

(viii) In all the five uddhāra shākhas one from Rudrayāmala Tantra, one of unknown origin, one from Shankara's parama Gurū Gauda-pādāchārya's Subhagodaya, and one from Śaundaryalahri of Shankarāchārya, given in the Dvitiya Taranga of this work, mention Vritta-Traya, as lying between the Śhōdasha-dala padma and the three rēkhās of the Bhū-pura. Hence, the question of MaryādāVrittis is against all canons of logic and Agama Śhāstnas both.

Out of the collection of 108 Upanishads published (1) Isha, (ii) Kēna, (iii) Katha (iv) Prashna, (v) Mundaka, (vi) Māndukya, (vii) Taittareya, (viii) Aitarēya (ix) Chhandogya and (x) Brihadāraṇyaka are considered the oldest and principali Upanishads, on which the three great Acharyas Shāṅkara, Rāmānuja, and Mādhva had written commentaries. Shvetāśvataraōpanishad also is considered to be of that category; 20 are yōga Upanishads; 24 are Vēdānta Upanishads; 17 are Sanyāsa Upanishads; 15 are Śhākta Upanishads; 14 are Vaishnava Upanishads, and 8 are Śhakti or Devī Upanishads, which are as follows: - (i) Tripurā, (ii) Tripuratapini (iii) Dēvi (iv) Bahuvrīcha, (v) Bhāvanā (vi) Sarsvatirahasya (vii) Śīta and (viii) Śaubhāgylakshmi. Besides, there are a few more Upanishads, of which some are published and some are not, while there is a mention of some others in later Tyānic Texts, which are as follows: Prapanchasāra, Kali, Tara, Advaitabha, Arṇuā, Kaula, Shri Vidya Tārka, Allo-panishad, etc.

Codification of Agamas is considered to have started several centuries after the Nirvāna of Budha, although the worship of Brahman as Mother could be traced from Vedas, as in Nēvi Śukta, Shri Śukta, and Durgā Śukta.

There are several schools or sampradāyas (संप्रदाय) of puja of Shri chakra or upasakas of Shri Vidya of which three propounded by Hayagriva, Ānanda Bhairava, and Dakshināmurti are important. They correspond to Dvaita, Advaita, and Vishishtādvaita schools respectively.

In the Hayagrīva school, there is no Vritta-Traya at all in the Shri chakra. In the Ānanda Bhairava school, there is Vritta-Traya but there is no worship to it. In the Dakshināmurti school, there is Vritta-Traya, Puja is prescribed to it.

Ādi Shankara propounded and propagated the Advaita school of philosophy. Ānanda Bhairava is said to have become the Guru of Advaita school of worship of Shri Vidya and propagated that school. Accepting the Vritta-Traya as symbolic of Nirguna Brahman, he did not prescribe worship to it, since Brahman is secondless, anirvāchya (अनिर्वाच्य अवरुद्धिष्ठित उन्दरियम्) undescribable by words or sounds and avangmanasagochara.

Puja or worship pertains only to the Saguna aspect to what ever school one might belong to or follow and not to Nirguna aspect, since it is shabdātīta (शब्दातीत).

While accepting the existence of Vritta-Traya and considering it as the pratika of Nirguna Brahman, Dakshināmurti enjoined puja to it for his followers, saying that Brahman is to be considered as Saguna to them, since they have not risen to the level of grasping the Absolute Advaita bhāva. So, Dakshināmurti school attributes the colours white, red, and black of the Gunas sattva, rajas, and tamas of the prakṛiti, to the three circles believed to be representing Agni, Sūrya, and Chandra Mandalas, begining from outermost to the innermost; and worship them in the anti-clockwise direction as the seats of the 34 consonant-Mātrikā Yōginis of Kālarātri to kshamāvatī in the outermost circle, the 16 vowel-Mātrikā yōginis Amrita etc. in the middle circle, and the 16 Mityas in the innermost circle ; all this is obviously due to the ignorance of the real significance of Vritta-Traya.

Since the Shri chakra represents the jagat or the whole universe (one pada of Brahman), which is the result of trigunatmaka prakṛiti itself; since the three sets, each of three chakras out of the nine chakras of the Shri chakra have already been described as representing the three khandas (Agni, Sūrya, and Soma); and since the remaining three padas of Nirguna Brahman shall have to find place or represented in the Shri chakra by the Vritta-Traya, the contention that the

Vritta-Traya also represents the three gunas - sattva, rajas, and tamas- and/or the three Khandas, does not stand to good reasoning. Besides, at every point, in the Shri chakra devatas or deities are worshipped as personalities, whereas trigunas are mere qualities or attributes and they are abstract and therefore can not be worshipped as such.

[It is suggested by one great exponent of Shri Vidya that since the innermost Rekhā of Bhupura, in which the last of the Mudra-Shaktis (Trikhanda) is adjacent to Vritta-Traya, it represents the three Khandas (Agni, Sūrya, and chandra). Excepting that the word three is common to Trikhanda-Mudra-shakti and Vritta-Traya, there is no other connection whatever with the Vritta-Traya, ~~thus~~ as explained above. It is something like bādarāyana-sambandham (बादरायन सम्बन्धम्).

[In Sundari Vidya, there are three sampradayas or traditions. Each of which has got its separate panchashakharis and shodashashakharis - kadi vidya begining with 'ka', sattvagunapradhana; Hādi Vidya begining with 'Ha', rajoguna pradhāna; and Sādi Vidya begining ~~xi~~ with 'sa' tamogunapradhana. These three sampradayas correspond to Kamaraja, Jopamudra, and Nandikeshvara schools of the fifteen schools enumerated hereunder. Shri Chakra is common to all these Schools, with slight variations.

~~The fifteen vidyas as propounded by Hari, Hara and others are different versions of Mahatripurasundari as propounded by different individuals..~~

Besides the above-mentioned three schools, mention is made in the Tantric lore, of 15 other schools with their characteristic mantras, upasana-vidhi, etc- (1) Hari, (2) Hara (3) Virincha, (4) Maha (5) Chandra (6) Kubera (7) Lopamudra, (8) Agastya (9) Nandikeshvara, (10) surya (11) skanda, (12) Manmatha, (13) shakra (14) Durvase and (15) yama.

In the work we are concerned solely with the school adopted and followed by Adi shankaracharya and his param Guru Gaudapadacharya, where Vritta-Traya is placed between the shodasha-daya and Bhupura chakras in the Shri chakra.

Even in the face of the well churned and thrashed out facts, above mentioned, if some one persists in equating and confounding Vritta-Traya with the Maryada-Vrittis and make them the abodes of some deities, we have no concern or dispute with them excepting competition.

- [Different ^{पूजा} _{प्रकार} are said to have severel Upāshaka-s / had worshipped by a Gangothri and Sarayu Trust In Public Domain. They characterstic ways of approach or Sampradaya with their characteristic ways of approach or Sampradaya with mantra-s of their own. The following fifteen are such Sampradaya-s given in Tantric Literature.
- (1) Hari— Ha Sa Ka La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim, Sa Ha Ka Ia Hrim, Sa Ha Ka Ha La Hrim, Sa Ka La Hrim. (हस कल ह्रीं, हस कल हर ल ह्रीं, साकल ह्रीं, सह सकल ह्रीं, सह अकल ह्रीं)
 - (2) Harā— Ha Sa Ka La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim, Ha Sa Ka La Ka Sa Ka Ha La Sa Ka La Hrim. (हस कल ह्रीं, हस कल हर ल ह्रीं, साकल ह्रीं, हर माल ह्रीं)
 - (3) Vrincha—Ka E. I La Hrim, Ha Ka Ha La Hrim, Ha Sa Ka La Hrim. (कौ ए विल ह्रीं, है कौ कल ह्रीं, हस अकल ह्रीं)
 - (4) Manu—Ka Ha EI La Hrim, Ha Ka E I La Hrim, Sa Ka E I La Hrim. (कौ है ए विल ह्रीं, है कौ ए विल ह्रीं, साकौ ए विल ह्रीं)
 - (5) Chandra—Sa Ha Ka E I La Hrim, Ha Sa Ka Ha E I La Hrim, Ha Sa Ka EI La Hrim. (सह कौ ए विल ह्रीं, है कौ है ए विल ह्रीं, है कौ ए विल ह्रीं)
 - (6) Kubera—Ha Sa Ka E I La Hrim, Ha Sa Ka Ha E I La Hrim, Sa Ka Ka E La Hrim. (हस कौ ए विल ह्रीं, है कौ है ए विल ह्रीं, सकौ कौ ए विल ह्रीं)
 - (7) Lopamudra—Ha Sa Ka La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka La Hrim, (हस कौ ल ह्रीं, है कौ है ल ह्रीं, सकौ कौ ल ह्रीं)
 - (8) Agastya—Ka L I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ha Ka La Hrim. (कौ ल विल ह्रीं, है कौ विल ह्रीं, सह कौ विल ह्रीं)
 - (9) Nandikashvara—Sa E I La Hrim, Sa Ha Ka Ha La Hrim, Sa Ka La Hrim. (सह ए विल ह्रीं, है है ए विल ह्रीं, सकौ कौ विल ह्रीं)
 - (10) Surya—Ha Sa Ka La Hrim, Sa Ha Ka La Hrim, Sa Ka Ha La Hrim. (हस कौ ल ह्रीं, है है कौ ल ह्रीं, सकौ कौ ल ह्रीं)

(11) Skanda—Ha Sa Ka La Hrim, Ha Sa Ka Sa Ka La Hrim,
Sa Ha Ka Ha La Hrim, ह स क ल ह रि, ह स क स क ल ह रि
अंगोल ह रि।

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(12) Manmatha—Ka E I La Hrim, Ha Sa Ka Ha La Hrim, Sa Ka
La Hrim. क ए ई ल ह रि, ह स क ह ल ह रि, स क ल ह रि।

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(13) Shakra—Ka E I La Hrim, Ha Ka Ha La Hrim, Sa Ka Ha La
Hrim. क ए ई ल ह रि, ह क ह ल ह रि, स क ह ल ह रि।

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(14) Dúrvása—Ha Sa Ka La Ha Sa Ka Ha La Sa Ka La Hrim.
ह स क ल ह स क ह ल स क ल ह रि

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(15) Yama—Ka Ha E I La Hrim, Ha La E I La Hrim, Sa Ka E I
La Hrim. क ह ए ई ल ह रि, ह ल ए ई ल ह रि, स क ए ई ल ह रि।

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Most of these schools have disappeared or not to be seen followed by any one now-a-days, excepting those of Manmatha or Kāmarāja and Lopāpamudra; and nominally that of Nandikāshvara. {Why such a total disappearance so soon?} These three schools are also called Kādi, Hādi and Sādi Vidyā or Mata as their mantras begin with the letters 'Ka' 'Ha', and 'Sa' respectively. They are said to be Sattvastastamoguna pradhana respectively. All these have got their own panchadasakshari-s and shodashakshari-s, Shri Chakra remaining the same.

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A close study of the mantra-s of the above mentioned fifteen schools makes one doubt as to whether they had been actually followed or founded by persons of these names, or whether they had been only attributed to these names. It further appears that the corresponding mantra-s have been composed by making different combinations and permutations of certain sets of Biakshara-s of the Mūla

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Mantra and dubbed them as Sampradāya-s. Hādividya was first originated, Hādividya is only a variant of Kādi-mata with slight-variations.

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Bhāskara Rāya, who flourished some time between 1675 A.D. and 1775, was an erudite scholar in Sanskrit and a great upāsaka and an exponent of Shrividyā of Kaula Sampradāya. His Dīkshānāma is Bhāsurānandanātha. He hails from Karnataka Desha and passed his life in Varanasi practicing Shri Vidya. He passed his last days in Tiruvadaiyur, 16 miles from Kumbhakonam, in Tamilnadu and died there.

most important of which are (1) Varivasyārahasya, (2) the Commentary on Lalitā Sahasranāma, (3) Setubandha on Yōgini-Mridaya, Saubhāgya Chandrodya, Viḍyanāndanātha's Saubhāgya-Ratnākara, and other commentaries on some minor and recent Upanishads, pertaining to Shri Vidya.

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Bhāskara Rāya was a follower of Vāmanārga but and cut out and claimed himself to be Kaulāchāra-pāravāra-praveena. He was a stout advocate of pancha-makāras. (Madha (wine), Mansa (Meat), Matsya (fish), Mudrā (posture), and maithuna (sexual intercourse with woman)) and use of Yoni (female organ) in the worship of Devi as a necessity. He was a great Karma-kāndi of Vedic rituals, a Vedic scholar, an Advaitin and a great admirer of Shankara Bhagavatpāda. So, it is no wonder that mostly orthodox Samayāchārins would not accept Bhāskara Rāya's findings and views which are against the tenets of Samayāchāra, like the worship of Yoni and the use of pancha-makāras etc.

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Nityōtsava Sūtras were written by Umānandanātha, a disciple of Bhāskara in 1775. A Disciple of Umānandanātha, Rāmēshvara, wrote a Vritti on Nityōtsava in 1841 or so, Kāmakalāvilāsa, an important work on Shrividyā was written by Punyānandanātha/a Kashmiri adherent of Hidimata. His disciple Amritanandanātha and written a

He is also a commentator on Yōgini-Mridaya, a section called Uttarachatushashti (शत्रुघ्नी) of Vāma-keshvara Tantra. Arthur Ayton (Sir John Woodroffe of Burma Civil Service) in the preface to his English translation of Kāma-Kalā-Vilāsa, with Nityānanda Nātha's Commentary 1921st, writes that "Kāma-Kalā-Vilāsa is of great value in Shri Vidya, because of its clear and succinct account from the Hādi standpoint of the initial development of Shakti and of the great Shri Yantra." There are however some differences between the accounts of the Shakti-s as given in Kāma-Kalā-Vilāsa and Tantrāranya-Tantra.

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attractive. So, a few more about Shri Vidya is in bewilderment. The more rationalistic Sādhaka-s reject extraneous item as unimportant's unceremoniously as those who interpolated them in the Saparya books of Samayāchāra.

Bhāskara Rāya, who flourished some time between 1675 A.D. and 1775, was an erudite scholar in Sanskrit and a great upāsaka and an exponent of Shrividyā of Kaula Sampradāya. His Dīkshānāma is Bhāsurānandanātha. He hails from Karnataka Desha and passed his last days and died in Sri Tiruvadaiyārḍur, 16 m. from Kumbhakunam) in Tamilnadu. He is said to have written about forty one works, both published and unpublished, on a variety of subjects, the most important of which are (1) Varivesyārahasya, (2) the Commentary on Lalitā Sahasranāma, (3) Sētubandha on Yōgini-Hridaya, Saubhāgya Chandrōdaya, Vidyānandanātha's Saubhāgya-Ratnākara, and other commentaries on some minor and recent Upanishads, pertaining to Shri Vidya.

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Bhāskara had a superiority complex of possessing siddhīs by virtue of his Shrividyā Upāsana, which he used to exhibit sometimes. It is not in consonance with a realised or ^{some} attained person. His adversaries are of the view that Bhāskara had not even touched the fringe of Samattva Bhāva of a sthitaprajña, inspite of his extraordinary scholarship.

The story that the great scholar Nārāyaṇa Bhatta (1688-1753) bowed down to Bhāskara Rāya is an anachronism propagated by some of his ~~enthusiastic~~ disciples to show the prowess of their teacher.

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In the context of Vritta-Traya, it would not be out of place if mention is made here, that in some of the books on Shri Vidya and Shri chakra, four vrittas, valayas or circles are given between the Bhū-pura and the Śhōdasha-dala, the inner most circle closely touching

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This is a general mistake committed even by several authors of standard works on Shri Vidya. Even Sir Arthur Avalon gives four Circles in all his books concerning Shri Vidya. Evidently, he too did not understand the significance of Vritta-Traya.

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fourth circle is not described. As some contend, it could not even be a maryādā-vritta or boundary circle as the Śhōdasha-dala padma, since nowhere there is a mention of it in any authentic Tāntric text. That the so-called circles round the triangle complex and the Ashta-dala padma are not in fact boundary circles, but are only parts of the dalas or petals of the Asta-dala and Śhōdasha-dala padmas respectively, has already been explained at length.

Karmikā-Vritta is a vritta or circle pertaining to a padma or lotus and it is a part and parcel of the padma and not an independent maryādā-vritta or boundary circle, just as a wall of a building is a part and parcel of the building and the boundary wall is different or separate from the building and which can exist without the building.

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are continuous without any break. So, the custom of showing the rēkhā-traya of Bhū-pura as four disconnected and cornered segments, in the diagrams given in books published and in the metal plate Śhri chakras of Bhū-prastāra build made in south India, is definitely incorrect. The contention of some, that the segments are kept loose to show that they are open gateways, does not stand to reason, for, there is nothing to indicate or to show that the four open spaces are gateways and that the four segments are continuous. Leaving gaps in the rēkhā-traya or in a chakra is as bad as leaving gaps in between the dalas of the padma-chakras, which is specially prohibited in the Tantra Śhāstra. The gateways should and could be shown as given in the North Indian texts and chakras without breaking the continuity of the three-rēkhās at the gates.

In some yantras and chakras, the three rēkhās end abruptly thus and in some others, they are closed thus

But both these patterns are wrong.

In all the paintings of yantras, which the Author had come across during his 25 years sojourns in Tibet, the gates are shown closed, maintaining the continuity of the lines of the Three rēkhās. It might be remembered in this connection that, in practice, the Tibet-Buddhism is a carbon copy of Indian Śhakti worship or Tāntricism, because, Buddhism was introduced into Tibet, in the seventh century A.D., when Buddhism described in India and taken the shape of Tantricism. Scores of Tāntric works had been translated into Tibetan language,

In the context of Vritta-Traya, it would not be out of place if mention is made here, that in some of the books on Shri Vid्या and Shri chakra, four vrittas, valayas or circles are given between the Bhū-pura and the Śhodasha-dala, the inner most circle closely touching the tips of the sixteen petals. This appears to be an inadvertant mistake due to the fact that it is the artist that has drawn the yantra, who in turn simply copied it from the diagram supplied to him. The presentation of four circles is incorrect, firstly because the fourth circle is not described in any of the chakroddhara shlokas. As some contend, it could not even be a maryādā-vritta or boundary circle the Śhodasha-dala padma, since nowhere there is a mention of it in any authentic Tāntric text. That the so-called circles round the triangle complex and the Ashta-dala padma are not in fact boundary circles, but are only parts of the ^{technically called karuna-mala.} dalas or petals of the Ashta-dala and Śhodasha-dala padmas respectively, has already been explained at length. So, the insertion of the fourth circle in the midst of the mathematically precise chakra, is unwarranted and wrong on all accounts.

That the three rēkhās of Bhū-pura are continuous and not broken at the so-called gates, is particularly and pin-pointedly clear from the fact that all the chakras are continuous without any break. So, the custom of showing the rēkha-traya of Bhū-pura as four disconnected and cornered segments, in the diagrams given in books published and in the metal plate Shri chakras of Bhū-prastāra build made in south India, is definitely incorrect. The contention of some, that the segments are kept loose to show that they are open gateways, does not stand to reason, for, there is nothing to indicate or to show that the four open spaces are gateways and that the four segments are continuous. Leaving gaps in the rēkha-traya or in a chakra is as bad as leaving gaps in between the dalas of the padma-chakras, which is specially prohibited in the Tantra Śhāstra. The gateways should and could be shown as given in the North Indian texts and chakras without breaking the continuity of the three-rēkhās at the gates.

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the sanskrit originals of which are not to be found even in India now; some, which were preserved in Tibetan monasteries had been destroyed by the Chinese communist forces in 1959-60, when the Dalai Lama fled to India.

In this connection it might be noted that Lakshmidhara (1268-1279 AD) has fabricated the second line in the original uddhāra shloka of the Rudra-yāmala Tantra in order to support his "Four doorway theory", on which point the Rudrayāmala Tantra itself is silent.

It is interesting to note that even in the time of Bhāskara Rāya there existed a wide range of differences of opinion about the Vṛitta-Traya, ranging from three to seven circles. So also, the Bhūpura-rakha is presented in three different ways—with one, two, three lines, with and without open gateways. Vida Bhāskara Rāya's Satubandha Commentary on Yogini-Hridaya, without desiring the merits of any version, but Bhāskara Rāya adopted Maryādā-Vritta form, wrongly calling the Karnikā-Vritta-s of the Ashta-dala and Shodasha-dala padma Chakra-s, as Maryādā-Vritta-s.

So, the highhandedness of ignorant, interested and irresponsible persons, to differ from or to interpolate extraneous things, in religious texts is not confined to this age above, but was prevalent at the times. Shri Krishna has said:

यदा यदा हि दर्शनं गुणिमवति मातृम् ।
अभ्युत्थानं भवति निरापदं वृषभेष्टु ॥ ५-५-५७ ॥

"When even there comes a danger or canker to Dharam/lifts it head, I take birth (for the reestablishment of the Truth)."

Hence, on a smaller scale it becomes the imperative duty of an ardent sādhaka or a spiritual teacher to check out, correct, or to bring to the notice of the learned, any mistakes and on the perpetuated in Shastra-s or Śāstric proceedings of worship or upasana, when they come to his notice.

The Vritta-Traya and the third line of Bhū-pura including the four triangular pieces is a part and parcel of the Trailokyamohana chakra. Since the colour of the earth and the third line of Bhū-pura is yellow, the colour of the above said space of the Trailokyamohana chakra should be yellow.

In recent years, it has been noticed that the vacant space in the Bhū-pura or earth stretch in Shri chakra, Shri Maha-lakshmi Yantra,

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the sanskrit originals of which are not to be found even in India now; some, which were preserved in Tibetan monasteries had been destroyed by the chinese communist forces in 1959-60, when the Dalai Lama fled to India.

In this connection it might be noted that Lakshmidhara (1268-1279)AD.) has fabricated the second line in the original uddhāra shloka of the Rudra-yāmala Tantra in order to support his "Four doorway theory", on which point the Rudrayāmala Tantra itself is silent.

In a Maru-prastara chakra this difficulty does not arise, since the steps show the continuity of the rekhas.

*विभूति ये निर्माण द्वयालय गोप्तव्य
द्वयालय विष्ट कुर्वन्ति इति॥ Shri Bhairava Tantra.*

"Oh Devi ! the Bhairavas, alongwith their yōginis bring harm to him who creates gaps (विभूति केसरा filaments) in this yantra (Shri chakra).

So, no gaps should be left in any of the chakras of shri chakra, whether it be in the Bhūpura, or padmas, or triangled chakras and between one chakra and another chakra, in the shri chakra itself.

ज्ञानार्थी दलहृषि सर्वे शान्तिरात्रि । विष्ट-विश्वामी, श्रीकाशी ।

Bhāskara Rāya's commentary on Nityāśodashikārnava.
In the first and the second of the five uddhara shlokas (given in the begining of the Second part of this ^{Tantra} treatise), the ninth or the Traiśūkyamohana chakra is described as Dharani-sadān-traya and Bhū-sadān-traya (three earth cities or abodes) respectively; Gaudapācharya describes it as prakāra-traya (three compounds or ramparts); Śāṅkara describes it as Tri-rekhā (three lines) in his Saundaryalahri; and Lakshmidhara, in his commentary on saundaryalahri described it as Bhūpura-traya in his interpolated uddhāra shloka. On the basis of the occurrence of the word "Bhū-pura" in shlokas 1,2, and 5 and on the basis of the word "Prakāra", in the third shloka, we can safely conclude that the Bhū-pura-traya is not lenier, like the three concentric circles of Vritta-Traya, but two dimensional. So, the space between the Vritta-Traya and the third line of Bhū-pura including the four triangular pieces is a part and parcel of the Traiśūkyamohana chakra. Since the colour of the earth and the third line of Bhū-pura is yellow, the colour of the above said space of the Traiśūkyamohana chakra should be yellow.

In recent years, it has been noticed that the vacant space in the Bhū-pura or earth stretch in Shri chakra, Shri Maha-lakshmi Yantra,

Subramaniya Yantra, etc., decorated with meaningless, random floral and other designs, to make them attractive, as if they are dolls or play things. Some have written the four Maha-Vakyas in the gateways and some bijas like Shrim, Om, Ma, etc., in the four corners of Bhū-pura of the Shri chakra, while some others have added a number of new bijaksharas in the highly symbolical and mathematically precise yantras, in which every line or drawing has got a place and significance of its own. The addition of odd drawings, floral designs, ^{odd or extraneous} bijaksharas, etc., in the serious yantras are most undesirable. One should not and cannot meddle with these serious yantras as one does with idols or images and import odd things into them against the specific injunctions of the Tantric Texts, since they would set up discordant vibrations and produce undesirable results. This is the main difference between an idol and a yantra. Besides, this would seriously affect the uniformity and standardisation of the yantras. So, on all accounts, the introduction of new designs and odd lettering in the yantras is wrong, undesirable, and simply sacriligious and such should be deprecated by all who are interested in Shri Vidyā.

Discussion is of three types (i) Vāda (वाद). The discussion or questioning which takes place between two persons without prejudices but with a view to know the Truth or to come to some conclusions and the discussion between the Guru and disciple, as between Shri Krishna and Arjuna in Gītā, and in Upanishads, is called Vāda (ii) That discussion which is made to support one's own stand and to defeat the views of the opponents is Jalsa (जल्सा) (iii) That discussion which is made purely to criticise and defeat the opponent's view point with out any idea of supporting one's own view is called Vitanda (वितन्दा).

So it is, that Vāda is not only allowed but also described as one of the Vibhūtis or splendours of the Divine, in Gītā.

वादं विजयेत्
GITA 10.32.

"I am VĀDA" in well conducted discussions."

गीता 4.34. (Oh Arjuna !) Know that (Brahma-vidyā or Jnāna) by prostrating (to those who knew it), by well questioning and rendering service (to the learned).

Gita 10.9

Those devotees who, ever put their minds on Me or contemplating on Me and ever dedicated to me, by means of well thrashed out discussions amongst themselves, they ever sing of Me and ever roam in Me and get satisfaction in Me"

In short, the whole of the Gita is "Samvāda" or well discussed dialogue between Lord Krishna and Arjuna. Likewise, Upanishads are well conducted discussions between the Guru and the disciple.

Prashnōpanishad, the ^{प्रश्नोपनिषद्} Upanishad of questionnaire or questions, is one of the twelve Principal Upanishads, on which all the three great Acharya-s wrote Commentaries. The whole of Tantra Shastra is considered to be a dialogue between Shiva and Parvati.

He who does not argue is a bigot;
He who cannot is a fool; and
He who does not is a coward.

अपि पौरुषं उपादेयं शास्त्रं चेद् युक्ति वोचकम्।
अन्यत्वार्थं अपि ल्पाजं मात्रं न्यायैकं गेविना॥
युक्तिसुकं उपादेयं वर्तनं वल्लभाद् अपि।
अन्यत् तृणं इव ल्पाजं अप्युक्ते पश्चिमनाना॥

Yoga-Vāsiṣṭha. Ch. 18, Verses 2-3.

Even a Shāstra of purely human authorship should be accepted if confirmable to reason. Anything else (which is unreasonable) even though it be the word of a Rishi, should be rejected by one who follows reason. The word of a boy if reasonable should be accepted. Anything unreasonable should be rejected as of no count then a blade of grass, even it be uttered by the Lotus-born (Brahmā) himself. Also see Mumuksha Kanda Chapter 14.

Gita 10.9

Those devotees who, ever put their minds on Me or contemplating discussions amongst themselves, they ever sing of Me and ever roam in Me and get satisfaction in Me"

"Krishna

In short, the whole of the Gita is "Samvāda" or well discussed dialogue between Lord Krishna and Arjuna. Likewise, Upanishads are well conducted discussions between the Guru and the disciple, like Yama and Nachikēta, in Kenopanishad. So, to say that Tantra Shastra prohibits and does not allow rational discussion on any point for clarification is absolutely wrong and not in consonance with and Adhyātma Sastra.

He who does not argue is a bigot;
He who cannot is a fool; and
He who does not is a coward.

अपि पौरुषं उपादेयं शास्त्रं नेदु युक्ति वोचकम्।
अन्यस्त्वार्थं अपि त्याज्यं भाव्यं आद्येकं गतिना॥
युक्तिसुकं उपादेयं वचनं बलकाद् अपि।
अन्यत् तृणं इव त्याज्यं अप्युक्तं पश्यत्मना॥

Yoga-Vāsiṣṭha. Ch.18. Verses 2-3.

Even a Shāstra of purely human authorship should be accepted if confirmable to reason. Anything else (which is unreasonable) even though it be the word of a Rishi, should be rejected by one who follows reason. The word of a boy if reasonable should be accepted. Anything unreasonable should be rejected as of no count then a blade of grass, even it be uttered by the Lotus-born (Brahmā) himself. Also see Mumuksha Khanda Chapter 14.

CHAPTER XI
GURU MANDALA SAMIKSHA

The letter "Gu" cannotes darkness or ignorance and 'Bu' cannotes its dispeller; Hence, one who dispells the darkness of ignorance is called GURU. Guru.

At the very beginning of the Chakrārchanā or Navāvaraṇa pūjā Mahātripurasundari is invoked and worshipped with shodashōpachāra-s or sixty four upachāra-s^(Sognies). During the course of the Navāvaraṇa pūjā also, She is worshipped (Pujayāmi - Tarpayāmi) thrice with the Mula Mantra after the worship of the three deities (Chakreshvari, Siddeshvari and Mudrēshvari) at the agra-kona of each of the nine chakra-s. She is once again worshipped, along with the parivāra devata-s at the end of the pūjā of each Āvarna, and in the Bindu while performing pūjā in the Trikona Chakra and in the Bindu Chakra itself exclusively and finally. Not only this. At the commencement of actual Navāvaraṇa puja, She is worshipped in the Bindu and Trikona Chakra-s as Para-Guru-Mandala (Supreme Guru or Guru of guru-s or ParaGhā). In fact Mahātripurasundari herself is the Para Guru or the Supreme Guru.

There are two Guru-Mandala-s. The first one is Para-Gurumandala.

Paraugha and Mahā-pāduka-s. These are Mahātripurasundari Herself and Her direct emanations, like the Sixteen Mahā-Nityā-s (as apposed to the Sixteen Nityā-s of the Shodashadālapadma Chakra) as could be seen from the adjectives Para and Mahā; Mahā-pāduka-s are worshipped in the Bindu proper and the Paraugha-s in the three sides of the Trikona Chakra-left, east (top), and right sides. Since they are Para and Mahā they are the direct emanations and they are Mahātripurasundari Herself. She is Para or Supreme Guru and as such, worshippable in the Shri Chakra. So, their worship is in order.

The second one is non-parivāra Gurumandala consisting of the three Augha-s/Divya (celestial), Siddha (attained), and Mānava (human). These are not counted as Parivāra Devata-s, anywhere; and yet these are proposed to be worshipped in the three imaginary (sometimes actually written) parallel lines in the trapezium (above the base of the Trikona Chakra) which has got no real existence in the Shri Chakra. So, they could not be worshipped there. To these three Augha-s are added the Paurānik-Guru-parampara from Nārāyana to Shankrāchārya (Nārāyanan-Padmabhuvan-Vashishtha-Shakarāchāryam). These three Augha-s also are said to have got the three Guru-pāduka-s in the three above said parallel lines, from down upwards, corresponding to the Mahāpaduka-s of Mahātripurasundari. To these are also added the Paurānic-Vedānta Guru-s, from Shivāchārya to Shankrāchārya and up to one's own Guru. Then Paramāndalayāx itrisxthuxxxusx Then Paramēshthi-Guru, Paramā-Guru, and Svaguru or one's own Guru is enjoined to be worshipped with their mantra-s, in the three parallel lines respectively. It is this second Gurumandala set of three Augha-s etc. that cannot have a place for worship in the Shri Chakra proper.

The author makes bold to state that the introduction of the Guru Mandala-archana (गुरु मंडलार्चना) is a later addition in the sublime and serious pattern and fabric of the archana (अर्चना) of the Shri Chakra. Some orthodox pandits and protagonists of Shri Vidya might consider this audacious. The introduction of Guru Mandala in three unconnected or detached parallel lines (thus ≡) in the *Lingapurusham* above the Trikona, in the systematically designed and mathematically precise Shri Chakra, is very conspicuous and strikes a discordant note even to a casual observer. It might have been first introduced there innocently by some devotees of Guru-s or might have been incorporated by some enthusiasts to enhance the ritual by one more item of the puja; and it has ever since continued to be there; and it is later considered by almost all the followers of Shri Vidya as an important and essential part and parcel of worship of the Guru-parampara (गुरु परम्परा) — Guru, Parama Guru or Guru's Guru, and Parameshthi Guru or Guru's Guru's Guru. But the Author considers it a misfit and an anachronism in the grand plan of the Shri Chakra; all the more so, because no mention of it has been made in the descriptive shloka-s of Shri Chakrōddhāra, but a clear mention is made of the Vritta-traya, (≡≡≡), the three circles although they are not objects of worship in the Shri Chakra pūjā-krama and not the so-called Guru Mandala. This is the Author's view expressed , based mainly on an experience of his.

Some contend that the puja of Guru Mandala is performed mentally; even so, it cannot be adequately and fully justified. It is not proper to introduce or to invoke and thrust the three groups of Divya, Siddha, and Manava Natha (sanyasi) teachers in the midst of the Supreme Hierarchy of the Parabhattarikā Sri Lalitā Mahā-Tripurasundari. It is more so to invoke these three groups (augha-s औघा :) in the Bindu and the Trikona, which are exclusively dedicated and reserved for the Parabhattarika and Her Parivāra or Angadēvata-s. It is argued by some of the worshippers of Guru Mandala in Bindu, Trikona, and above the Trikona in three rekha-s (रेखा :) that "Gurumandalarupini" is one of the names in Lalita Sahasra-nama (713) and that the Guru-s are realized souls and hence have become one with Lalitā. Even so, the Manava (human) Guru-s are embodied beings and it is they who are also being invoked; and as such, they could not be invoked or placed in the midst of the Divine Devi Hierarchy of the Parabhattarikā. In the Shri Chakra pūjā-vidhāna, Guru pādukā mantrā-s and Guru stotra-s are recited, immediately after āchamana by some and after sankalpa by some others. So, the introduction of elaborate Gurumandala-archana, ² including the Vedanta Guru-parampara, beginning from Lord Narayana, Shakti, Gaudopada, Shankara, and others up to the Guru of the worshipper

Once again, at the beginning of Navāvaraṇa ^{In Public Domain. Digitized by Sri Sri Radha-Krishna Trust}, the Bindu (9th Āvaraṇa) next in Trikōṇa (8th Āvaraṇa), and then in the trapezium, above the Trikona in three parallel lines, either physically drawn or mentally conceived is incorrect, out of place, and out of time and tune.

Still some others contend that Maha-Tripurasundari Herself is the Guru of Guru-s, the Adi Guru; and as such, it is She that is being invoked in Guru-Mandala and that the Guru-Mandala referred to here consists of three Augha-s or groups of Guru-s, namely, Dēva-s (divine), Siddha-s (those who attained or realised Divinity) and Mānava-s (humans); but Maha-Tripurasundari is quite distinct and above and beyond all these.

Hence, it would be absolutely wrong to suggest that Maha-Tripurasundari, is synonimus with the Divya - Siddha - Mānava Guru-Mandala here.

Besides all these, the trapezium in which the three rekha-s of Guru-Mandala are either actually drawn or to be mentally imagined, is a fallacious place in the Bhū-prastara Shri Chakra, since the said trapezium is bounded by the sides of the triangles of the hierarchy of Maha-Tripurasundari —the eastern side is the base of the triangle of parabhāttarika, the southern, the western, and the northern sides being the bases of Jayani, Aruna, and Vimalā Vāgdevatā-s respectively, of the Ashtāra Chakra; and therefore the so-called ~~Trapezium~~ has no real existence or entity of its own in the Shri Chakra. And in the Meru-prastara Shri Chakra, the ~~Trapezium~~ has no existence at all. And its possible location is outside the boundary of Shri Chakra. As such, to invoke or to subscribe a place to the Guru Mandala and invoke it in a non-existing place and to make the worshipper believe that it is a part of the Shri Chakra, is wrong if not a ~~deceit~~. It is neither paying due reverence to Guru-s nor to Maha-Tripurasundari or to the worship of Her Emblem, Shri Chakra. ^{In} It is an aparādha (insult or sin) committed against both.

The Tripurōpanishad or any other Upanishad pertaining to the Tantra-s which are considered to be authoratative texts on the subject, neither makes a mention of Guru Mandala nor locates it in the core of the Shri Chakra. Yagini Hridaya makes a mention of the Gurupadukā priya; but then, of the two Yagini Hridiya and the Upanishad-s, which is/are to be considered earlier ?

Some are of the view that the importance of Guru would be minimised, if the three Augha-s of Divya, Siddha, and Mānava Guru-s are not worshipped in the Bindu and Trikona Chakras during Shrichakrarchana. This point has been dealt with above at different places. Since it is an important and controversial point, even at the risk of repetition, it would once again be stated have at one place.

(a) Every item of pūja and every deity has got a special place of its own in Shrichakrārchanā or in the archanā of any deity. Can the worship of Parivāra-dēvata-s of a particular Chakra be performed in another Chakra of Shri Chakra ? Certainly not ! Before the commencement of Navāvaraṇa pūja, Guru-s : invoked and worshipped and the Guru is praised or extolled as Gururbrahma-guruvishnu-gurudevomahēshvarah.....at the beginning. So, to perform the worship of the three Augha-s of Guru-s in the place, specially assigned to Mahātripurasundarī (Parabrahman) in the Shri Chakra, at the very beginning of Navāvaraṇa Pūja, once again, is certainly not in order. Mahātripurasundarī Herself is Paraguru and she is worshipped as such at the commencement of Navāvaraṇa pūja.

(b) Invoking and worshipping of Guru-s in the Bindu (the special seat of Mahātripurasundarī) and then in the non-existing place in the Chakra i.e. outside the Chakra and yet to say that they are invoked in the Shri Chakra is definitely not only wrong but a positive aparadha or insult to the Guru-s. It is something like saying, "please come and sit down" without placing any chair to sit in. Besides, President only can sit in the presidential chair and none else. Even in Satyanārāyana Puja, other deities are no doubt invoked and worshipped but they are done outside and not in the idol of Satyanārāyana.

(c) Take the case of the pūja of any deity. It is common knowledge that Guru or any other deity is not and could not be invoked or worshipped in the idol or yantra of that deity. It might be noted that performing of puja of any other deity or Guru-s in the function of worship of any particular deity, is quite different from the worship of other deities in that particular deity. These are two different issues. They should not be confused. They should be well understood. Hence, by not performing Guru pūja in the Bindu or in any other Chakra of Shri Chakra, there is absolutely no minimisation of the importance of the Guru. For example, while trying the case of the father, if his son judge sits in a chair, on the dīpī, and the father-party were to stand on the ground, before the son-judge, it cannot be said that the son is showing disrespect to his father. So also, on Guru-purnima day puja is performed exclusively to the Guru and not even to the Isha-devata. But it does not mean any disrespect to the Isha-dēvata.

(d) Besides, only Parivāra-Devata-s of Mahātripurasundarī are to be worshipped in the Shri Chakra; and the three groups of Guru-s — Divyaugha, Siddhaugha, and Mānavaugha — are not Parivāra-Devata-s. Mahātripurasundarī Herself is the Para or Supreme Guru and She has taken up the role of Guru-s by way of Paraugha-s. So, Her Mahapaduka-s are worshipped in the Bindu and other Para emanations in the sides of the Trikona Chakra. This Para Gurumandala pūja is performed at the actual starting of the Navavaraṇa puja; and as well the Mahānityāyajnam, prior to the Paraugha Gurumandala pujanam.

Further, some so-called self seeking Guru-s and professionals to whom Shri Vidya is the source of livelihood had advocated and propagated implicit following of the Guru and that no high regard and reverence to the Guru or spiritual teachers has been enjoined in all scriptures, slave mentality and absolute subordination to what soever a guru dictates.

(ii) Neither the Vedic seers nor the Upanishadaic teachers, neither Lord Shri Krishna in his celestial song, the Gita, nor Shankara Charya or Guru or Parama-guru taught gurudom behind faith or slave mentality to their disciples, but gave them full freedom of exchange of thought of action. They gave the aspirants full opportunities of right discussion till they could follow the subtleties of the highest philosophy.

(iii) The Guru puts the Sadhaka on the right track and sometimes puts his spiritual power into his deserving disciple; but the Sadhaka or disciple shall have to tread the whole path himself with all his effort. The Guru would or could never be the sole proxy for the disciple to trek the long spiritual journey of the disciple; but the Guru would certainly lend his helping hand to the extent to which the disciple deserves. It is to be noted that it is the studious or the deserving boy that receives the scholarship and not a weak or a poor boy, who does not or cannot undertake or play his part well. The summa bonum of the whole of Yogavashista is Purushartha or self effort on the part of Sadhaka योगवाशिष्ठ के विवरण "Man's self effort and then the Divine Guru's grace."

Truth is uncompromisable. Descartes said: "I am as harsh as truth and as uncompromising as justice; I am sure that I would be heard."

Sampradaya and tradition are quite different from a mistake or a wrong continuing or continued for a long period of time, undetected and unnoticed, and uncorrected or unchallenged due to ignorance. There might be a time bar for certain acts for Law Courts; but, there is no time bar in Dharmic matters. However long a mistake or wrong act might have remained uncorrected and passed as such, it could never be taken as a precedent; otherwise every wrong act done or a mistake committed and remained undetected or uncorrected would pass off as precedence. That means, all mistakes and wrong acts would or should get recognition by the passage of time. Therefore, a mistake or wrong act is a mistake or wrong act; and it shall have to be corrected when detected and should not be allowed to be used as precedence. There cannot be two opinions on this point; and there can not be a compromise or complacency. No doubt the Guru has been given a high place rather one of the highest places in Hindu scriptures in general and in the Tantra and Mantra Shashtra-s in particular. The above stand of the Author, neither challenges nor shows any disrespect to the Guru or the Guru-parampara, nor does it object to the archana of the Guru-s or the Guru-parampara of the three Anga-s,

(e) (i) It is worth noting in this connection that when Yamāmarga predominated over or gripped the Tantramarga, overemphasis or importance has been given to Guru, deteriorating into Gurudom, blind and absolute worship of Guru and the blind following of Guru without discussion or assimilation of the significance of the fundamental tenets, leading to malpractices and in order to shield the vagaries and licentious practices of the black cult.

(ii) Veda-s, Brōhmaṇa-s, Upanishad-s and Darshana-s right upto the time of Shankarāchārya, gave a prominent place to vāda (righteous discussion to approach the Truth) in the Adhyātma Śāstra. Upanishadkār-s declared at the top of their voice (या वादमात्रं - तु ममिनि अति न चरित्य !) " follow my right conduct only but not any other". Such is the broadmindedness and magnanimity of the Upanishadkār-s. Bhagavadgītā itself is Shrikrishnārjuna-samvāda —"well thrashed out discussion between Shrikrishna and Arjuna".

(iii) The Guru puts the Sadhaka on the right track and sometimes puts his spiritual power into his deserving disciple; but the Sadhaka or disciple shall have to tread the whole path himself with all his effort. The Guru would or could never be the sole proxy for the disciple to trek the long spiritual journey of the disciple; but the Guru would certainly lend his helping hand to the extent to which the disciple deserves. It is to be noted that it is the studious or the deserving boy that receives the scholarship and not a weak or a poor boy, who does not or cannot undertake or play his part well. The sumum bonum of the whole of Yogavashishtha is Purushartha or self effort on the part of Sādhaka पुरुषार्थ के विवरणाम् "Man's self effort and then the Divine Guru's Grace."

Truth is uncompromisable. Descartes said: "I am as harsh as truth and as uncompromising as justice; I am sure that I would be heard."

Sampradaya and tradition are quite different from a mistake or a wrong continuing or continued for a long period of time, undetected and unnoticed, and uncorrected or unchallenged due to ignorance. There might be a time bar for certain acts for Law Courts; but, there is no time bar in Dhārmic matters. However long a mistake or wrong act might have remained uncorrected and passed as such, it could never be taken as a precedent; otherwise every wrong act done or a mistake committed and remained undetected or uncorrected would pass off as precedence. That means, all mistakes and wrong acts would or should get recognition by the passage of time. Therefore, a mistake or wrong act is a mistake or wrong act; and it shall have to be corrected when detected and should not be allowed to be used as precedence. There cannot be two opinions on this point; and there can not be a compromise or complacency. No doubt the Guru has been given a high place rather one of the highest places in Hindu scriptures in general and in the Tantra and Mantra Śāstra-s in particular. The above stand of the Author, neither challenges nor shows any disrespect to the Guru or the Guru-parampara, nor does it object to the arghā of the Guru-s or the Guru-parampara of the three Augha-s,

(e) (i) It is worth noting in this connection that when Vānamarga predominated over or gripped the Tantramarga, overemphasis or importance has been given to Guru, deteriorating into Gurudom, blind and absolute worship of Guru and the blind following of Guru without discussion or assimilation of the significance of the fundamental tenets, leading to malpractices and in order to shield the vagaries and licentious practices of the black cult.

(ii) Vēda-s, Brāhmaṇa-s, Upanishad-s and Darshana-s right upto the time of Shankarāchārya, gave a prominent place to vēda (righteous discussion to approach the Truth) in the Adhyātma Śāstra.

Upanishadkār-s declared at the top of their voice (यात्प्रसादे - युवराजी ननि गो चरित्पि !) " follow my right conduct only but not any other". Such is the broadmindedness and magnanimity of the Upanishadkār-s.

Megavadgītā itself is Shrikrishnārjuna-samvāda --"well thrashed out discussion between Shrikrishna and Arjuna".

(iii) The Guru puts the Sadhaka on the right track and sometimes puts his spiritual power into his deserving disciple; but the Sadhaka or disciple shall have to tread the whole path himself with all his effort. The Guru would or could never be the sole proxy for the disciple to trek the long spiritual journey of the disciple; but the Guru would certainly lend his helping hand to the extent to which the disciple deserves. It is to be noted that it is the studious or the deserving boy that receives the scholarship and not a weak or a poor boy, who does not or cannot undertake or play his part well. The sumnum bonum of the whole of Yōgavāshishtha is Purushartha or self effort on the part of Sādhaka युज्वलाय क वृत्तवर्षाय "Man's self effort and then the Divine Grace."

Truth is uncompromisable. Descartes said: "I am as harsh as truth and as uncompromising as justice; I am sure that I would be heard."

Sampradaya and tradition are quite different from a mistake or a wrong continuing or continued for a long period of time, undetected and unnoticed, and uncorrected or unchallenged due to ignorance. There might be a time bar for certain acts for Law Courts; but, there is no time bar in Dhārmic matters. However long a mistake or wrong act might have remained uncorrected and passed as such, it could never be taken as a precedent otherwise every wrong act done or a mistake committed and remained undetected or uncorrected would pass off as precedence. That means, all mistakes and wrong acts would or should get recognition by the passage of time. Therefore, a mistake or wrong act is a mistake or wrong act; and it shall have to be corrected when detected and should not be allowed to be used as precedence. There cannot be two opinions on this point; and there can not be a compromise or complacency. No doubt the Guru has been given a high place rather one of the highest places in Hindu scriptures in general and in the Tantra and Mantra Śāstra-s in particular. The above stand of the Author, neither challenges nor shows any disrespect to the Guru or the Guru-parampara, nor does it object to the ardhānā of the Guru-s or the Guru-paramparā of the three Augha-s {

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if it is performed ~~outside~~ outside Shri Chakra got what she objected to or challenged, is the performance of Guru Mandārachana (गुरु मंडारचना) abruptly in the core of Shri Chakra and that too just before the actual commencement of the Navāvaraṇa pūjā and in a vacant place.

After describing the Shri Chakra as representing the whole of Brahmanda and Pindānda and as well as the three Pāda-s of Nirguna Brahma, what is the point in ascribing 24, 25 or 44 prakara-s or ramparts of gems, metals etc. round the Shri Chakra and then prescribe Mandira pūjā to the Shri Chakra before Navāvaraṇa pūjā ? It is not in consonance with the concept that Shri Chakra represents Mahātripurasundarī in full. This poetic conception of ramparts might have been of a later origin by some devotee but given out as that of Krodha Bhattāraka Durvasa. As a matter of fact Ganeshā puja, Chaturāyatana pūjā, Mandira pūjā or the pūjā of any deity other than the Parivāra dēvatā-s of Mahātripurasundarī in the Shri Chakra Navāvaraṇa pūjā has no relevance.

In this connection, it would not be out of place, if the Author brings to the notice of the readers, especially South Indian readers, the fact that the Nātha teachers, mentioned in Tāntric Texts like Vidyānanda Nātha, and others were all Sanyāsin-s like Swami Bōdhānanda Sarasvatī, Swami Krishnānanda Bhāratī, Swami Pūrnānanda Puri and Swami Jnānānanda Giri. Tāntric Sanyāsi-Teachers suffixed their names with 'Nātha' corresponding to the pre-fix 'Swami' used with the names of Dashañāmī or Vedantic Sanyāsin-s. The very fact that all Nātha teachers (guru-s) have given their gurus' names in their works, but not the family names of their fathers or grand-fathers is a clear and sufficient proof that all the Nātha teachers were Sanyāsin-s. Bhāskara Raya, a great Kaulāchārin, and an exponent of Sri-Vidya and a commentator on Lalitā Sahasranāma and other works suffixes his name with Agnichit (one, who has performed yajna-s or kratu-s pertaining karma-kānda) but does not at all mention his Nātha name. This is simply to say that several items of puja of Mahātripurasundarī have also been similarly added later on and continued ever since unchallenged.

But unaware of the above fact, the present day Upāsaka-s of Shri Vidya in the South, who are initiated into the Shōdashi Maha Vidya, are having double names thus — Brahmashri K. Subramanya Iyer, S/o, Viswanatha Iyer alias Krishnānanda Nātha, Brahmashri Bhāgavatula Visvanātha Sāstri, S/o Bhāgavatula Venkata Sāstri and grandson of Bhāgavatula Subrahmanyā Sāstri alias Pūrnānanda Nātha Dikshānāma. These double names are used in their writings, giving greater prominence to their household names, as the sons of such and such a person and grandson of such and such a person, and belonging to such and such gōtra and village and completely ignoring the names of their guru-s. The addition of "..... Anandanātha Dikshānāma" by grihastha pandits in the South is, therefore,

a mockery and an anomaly, also in view of the fact that all the Nātha-s in the Northern India were and are still Sanyāsins. This is something like some of the South Indian Brahmins naming their sons as "Ghosh", "Gandhi" and so on, ignorant of the fact that "Ghosh" is a caste name of a sub-section of Kayastha-s and that "Gandhi" is a caste name of a Gujarati Vaisya and so on. It might be noted in passing that the Tantra-s were originally written in Northern India and propagated by the Nātha-sampradāya sanyāsi-teachers of the North.

So also, Pancha-Panchikā pūjā (पञ्च पञ्चिका पूजा) from Dakshināmūrti Krama, Shad-darshna Vidyā (शटदर्शन विद्या), Shōdadhāra pūjā (शोदधार पूजा) Ānnaya Samashti pūjā, Dandanātha-nāmāni (दण्डनाथ नामानि), Mantrini-nāmāni (मन्त्रिनी नामानि), Leditā nāmāni (लेदिता नामानि), etc. from other places have been introduced into the Shri Chakra ~~ritual~~ by some enthusiasts. They have no direct bearing with Navāvarana pūjā. Some have gone to the extent of attributing a particular Ānnaya and a particular Darshana (including Bauddha) to a particular Āavarana. However individual sadhaka-s are free to do the pūjā of these or, for the matter of that, any other item they either like, before or after the completion of Navāvarana pūjā anywhere outside the Shri Chakra but not in it, if they are not fully satisfied or have not got the full conviction and faith that the Navāvarana pūjā of Shri Chakra is the highest and the complete worship of the Divine, Supreme Brahman, like Skanda (Kārtikēya) in the well known story of his Bhū-pradakshina (circumambulation) of the earth, in the competition in order to secure agrapūjā (अग्रपूजा) first worship amongst the Devata-s.

The exoteric (ऋत्विकी) rites and practices of Tantramārga (तन्त्रमार्ग) practically engulfed the esoteric (ऋत्विकामहावाय) or the higher philosophical approach and significance of Shakta-marga, since the rituals—means, have become or have been made more important than the goal, by the present day professional or trading class of Āgama pandits, who made the Āgama-s, mere a means of their easy ^{daily} livelihood than a duty to live up to them and propagate the tenets of the Āgama-s to people at large, with a dedicated missionary spirit, like the Guru-s of the yore.

Ānnaya means sampradāya (सम्प्रदाय) or tradition, as in Mathāmāya (traditions of the Matha-s, established by the Ādi-Shankarachārya at Shringeri in the south, Dvaraka in the west, Puri-Jagannath in the east, and Jyotimātha-Badrinath in the north. To each Matha is attributed a Veda, Mahavakya, Pitha, Devi, Tirtha, etc.

Ānnaya also means Vidya, Vidya handed down Gurupāramparāya (from Guru to his disciple) hence Veda-s. Āgama-s are considered to have been the outcome of Veda-s. So, just as Veda Mantra-s have been divided into four groups Rik etc., similarly in the Āgama-s or the Tantra Shastra-s, the traditional number of seven crores of Mantra-s have been divided into six groups called Ānnaya-s. They are said to situate in the four gateways of Bhū-pura of Shri Chakra or Chintamani Griha (चिंतमानी ग्रीह), just like the 64 Yagini-s are situated sixteen in each gateway. Vidyā Mantra-Nahodashi, Taranga IV, Shleka-s

125-134. Of these the first four are made to preside by Brahma, Vishnu, Rudra, and Isvara. Sadashiva is of the 5th and of the sixth Āmnāya, Mahakāmeshvara himself is the Pratyadhidēvata or the presiding deity.

There is no connection whatsoever between the Āvarna-s, Āvarna-Devata-s or Chakrēshvari-s and these Āmnāya or Āmnāya-Dēvatā-s. So, there is no place whatever for Āmnaya Pūjā in the midst of Shri Chakrarchana. It is at the discretion of individual sadhaka-s according to their taste, to do the Āmnāya Puja at any time after the completion of Āvarna Puja; but it should not be mixed up with it. Those who do this Āmnaya puja, call it - Mahā-pūjā

- (8) P. 14 2nd line - last g vibrations.
- (9) P. 14 2nd line - 1st line. all parivara Devas.
(here should be no comma after parivara.)
- (10) P. 14 7th line from down - Devata instead Devat.
- (11) P. 22 line ? and in the cause ? this
- (12) P. 32, line ?.
इति वाचो विवरिते अंकार्य मानसा सह)
- (13) P. 37 51 ग्रन्थी विकास न होना।
- (14) P. 38 प्रादुर्भावों ल्यागस समझने की क्षमता न होना
(वृप्ति)? इसीले

P.14

P.14

(8) 2nd line - dark g vibrations.

P.14

(9) 2nd line - 1st line. all parivara Devas.

(There should be no comma after parivara.)

P.14

(10) 7th line from down. Devata instead Devat.

(11) 12 line g and in the cause g this

(12) P.32 line g.

इति वाचो किरित्तिरे अस्माद्य गांगा सह)

(13) P.37

प्रेसिन्हे नहीं विकल. ७ । १५-१६

14 P.38

महायज्ञे यागस्य मनुष्य दुर्गिदे लोके
(वृष्टि)? १५-१६

Suggestions.

(1) Transliteration:

ଶ.	ରୁ
ଶି	ରୂ
ଶିଥି	ରୂଥି
ଶିଥିତ	ରୂଥିତ

(2) \bar{sh} and \bar{sh}_i can preferably written as
 Hos and Hos_i

D V I T I Y A / T A R A G A

THE NINE CHAKRAS

१. विन्दु त्रिकोण - लक्ष्मीनांग - दशाद्युरम - मन्त्रज - सागादल संयुत वैष्णव
हृदयं - एव घटेणीस्तद्व त्रयं - एव अविवृतेत द्वीपतं परेदवतायाः ॥
राकुमारल तज्ज त्रिपुरवायनी
उपनिषद् ।
२. त्रिन्दुत्रिकोणं संयुतं लक्ष्मीनांगसमीक्षतं विकासां हृदयाप्तं
दलाद्युक्षमीक्षेत दलवीर शास्त्रात्, हृदय चारीक्षेत मुमिनवनवयवीमिताऽप्तं ॥
३. त्रिकोणश्वर्वारे त्रिभिरपि दशाद्यु संयुत सु
दूशार युवेशवनादपि - एव युवनादां रामभाव ।
गोदय चारी द्वृपोतदल सम्भाव - त्रिवलयं पौपद्युवायनकुर्वा
चतुर्हारा चाराद्युतय विदेशीवाव विभग्ना ॥ सुभगोदय द्विती
लोक ।
४. -वरुणः भीकारःः त्रिव्युवर्णिणः पञ्चसिंहपि
पुरुषादिः द्वांसीनिवनिदपि युलधकुरीतिणः
त्रिपाद्यवर्तवीर्णवा द्वृ सुवल कलाजु त्रिवलय
त्रिरेत्वादिः द्वार्थं तव इवा काजाः परिजाताः
“त्रिव्युवर्णवादी” ॥ ११ ॥
५. विन्दु त्रिकोण - लक्ष्मीनांग दशाद्युरम - मन्त्रज - सागादल - संयुत
कुमित्रुद्युतं परिवर्त्त्वाद्युर्विशाः त्रिव्युवर्णमीत द्वीपतं परेदवतायाः
॥ लक्ष्मीवादः ॥
६. विन्दुत्रिकोण काव्यावतार सुरा लोक परवृज्जुताऽप्तं
संयुतवृत्ता कलादल कुर्वा त्रिमहीर्वहं चाले - वायुम
त्रिपुर सुन्दरी युजाकल्प ॥

THE NINE CHAKRA-S

१. विन्दु त्रिकोण - वस्त्रकोण - द्वाष्टपुरम् - मन्त्रज्ञ - नामादल संयुत वीडग्राम
हृतप्रयं - एव धर्मजीसदन त्रयं - एव भीवक्षणोत्तुकिं परेदवतायाः ॥

रुद्रयामल तत्र त्रिपुरतापनी
उपनिषद् ।

२. विन्दुत्रिकोण संयुतं वस्त्रकोणसमीक्षतः वशोकोणाद्युपेष्ठं
दलाष्टकासमीक्षेतः दलपौष्टशान्तिर्वत्, हृतप्रयाचीन्वत् शुभमित्तनप्रयवीलिग्नः ।

३. त्रिकोणादकारं त्रिभिरपि दशारं समुद्रं मु
द्वशारं मुवेशवमादपि - एव मुकुलादां ज्ञानमार्गम् ।
गोद्युजाग्नां दृपोददल मस्तात् त्रिकलयं गौप्यपूर्वायाम्बुद्धा
चतुर्छारा प्राणरजितय निदमेवाव विष्णवः ॥ सुमर्गोदय शुभा:
लिलाम्

४. चतुर्छिः भीकर्णः श्रीवपुवतिभिः पद्मसिंहपि
पुरीज्ञानिः शांभोनिविभिरपि मुलपुक्षीतिभिः
त्रिपूरपत्तिविश्वाद्युद्वयल कलाज्ञ त्रिवल्लम्
त्रिरेवविभिः शार्दूलं तत्र शृणु कोजाः परिजाताः
॥ श्रीनवपुवतिभिः ॥ ७५ ॥

५. विन्दु त्रिकोण - वस्त्रकोण द्वाष्टपुरम् - मन्त्रज्ञ - नामादल - वस्त्रुत
वृजिमुदुरयुतं परित्वचतुर्छुरिः भीवक्षणमित्तुकिं परेदवतायाः
श्रीपूर्वायाः ॥ लक्षणीयः ।

६. विन्दुत्रिकोण कोट्टावताऽप्युग्म लौक पत्रहृजहृताः
वस्त्रदलहृज कलादते हृजे त्रिमहीर्वृह्णीमौजे - एवम्
त्रिपुर शुभको पूजाकल्प

1. The Bindu or the Point, the Triangle, the Eight-cornered figure, the two Ten-edged figures, the Fourteen-cornered figure, Eight petals, Sixteen petals, the Three circles, the Three Dharani-sadana-s or Bhupura-s — This is mentioned or called the Shri Chakra of the Supreme Deity.

2. The Point, the Triangle, the Eight-cornered figure, the Ten-edged figures, the Fourteen-cornered figure, with Eight petals, Sixteen petals, the Three circles adorned with the Three earth-castles— I bow to this Lalita Chakra, the bestower of all desired objects to Its devotees.

3.

4. The angles contained in what constitutes Thy mansion (Shri Chakra), which is built of the nine Mula-prakriti-s (the basic triangles), viz. the four Shri-kantha-s (with apex downward), all lying apart from Sambhu (the Bindu), along with a lotus of Eight petals, the Three Circles and the Three lines, turn out to be forty three (in number).

5. The Bindu, the Triangle, the Eight-cornered (figure), the pair of Ten-edged figures, the Fourteen-cornered (figure), the Eight-petals along with the Sixteen petals (padma), the Vritta-Traya along with the (Triple) Earth City or Earth stretch in surrounded by four gateways —(all) this is called Shri Chakra of the Supreme Deity.

The second line of the above shloka is an interpolation of Lakshmidhara.

6.

Each of these (1) (Sub-) Chakra-s of the Shri Chakra has got (2,3) a corresponding Avarana (अवरण) number and name in puja-krama, (4) Shape (भूषण), (5) Bijaksharas of the Chakra or Chakreshvari, (6) Prakriti (प्रकृति), (7) Tattva (तत्त्व) .

... . . . 143

(8) Pūjā-krama (~~Yogini-s~~) (direction in which pūja is to be performed), (9) Dēvatā-s (deities) of Bindu and of each triangle, petal, or line of each of the nine chakra-s, ^{along with bijaksharas,} (10) Their controlling objects, (11) Yōgini-s (~~21121-21~~) Collectively for each Chakra, (12) Chakrēshvāri (~~211212~~ or Presiding deity of the Chakra), Māhā-tripura is worshipped in all the Chakras (13) Siddeshvāri (14) Madreshvāri ~~211212~~ (15) Basa ~~2112~~ (16) Sthayi-bhava ~~2112~~ and (17) colour ~~2112~~. These are all given in a comprehensive table at the end to give a bird's eye's view of the whole Shri Chakra at a glance, in a nut-shell.

Generally the words kona (angle or corner) asra (edge), and aṣa (spoke) are used for triangles and dala (petal) is used in the case of padma (lotus); but kona, asra, and aṣa are indiscriminately used in the case of padma-s as well.

Just as a lotus blossoms by opening its petals one by one by the light rays of the sun, so also the so-called padma-s or lotuses in the body or in the chakra, the latent powers in the individual sādhaka blossom or unfold themselves by the rising of the Divine Light or Knowledge. So, Sūrya is also one of the highest epithets of Brahman. So it is, that in the Gayatri Mantra, prayer is made for the illumination of the intellect, the highest light of Savitri or the All-illuminating Sun, the Brahman.

C H A P T E R I

HINDU CHAKRA

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Navāvaraṇam
—
(9th Āvaraṇa)

Sarvānandamaya (सर्वानन्दमय) (All-Blissful or Bliss-giving) is the name of this Chakra; Bindu is the form; Ka H I La Hrim -Ha Sa Ka Ma La Hrim - Sa Ka La Hrim, are the Bijakshara-s; Bindu is the Prakriti; Bindvābhīṣṇum - Parabrahmātmaka (of the form of Parabrahman, not different from Bindu) is the Tattva; its colour is that of Balarīka; Ka15 Parābhāttarikā Rājarājeshvarī Shri Lalitā Maha-Tripurasundari is the Devata; Here She is called Parāparātirahasya Yōgini, Mahā-Tripurasundari is the Chakrēshvari; the Bijakshara-s of the Chakra and Chakreshvari are the same; ruja-krama in this chakra is in the clockwise direction, beginning from the front (of the archana this east); Aim, Sarva-Yoni is the Mudra Shakti; Pam, Prapti is the Siddhi Devi; Shama is the Sthāyī Bhāva; Shānta (tranquility) is the Nasa; and Harita (green) is the colour of this Chakra.

The pūjā of Chakshvari, Siddhākṣvari and Mudrēshvari of every Āvaraṇa or Chakra is performed at the front dala or kōna of the Chakra concerned.

There are different deities in different Āvaraṇa-s or Chakra-s and they are called Āvaraṇa Dévata-s. The Āvaraṇa Devata-s of each Āvaraṇa or Chakra are collectively called by a separate category of Yōgini-s. Mahātripurasundari being the Chakrēshvari (parivāra dévata) and All-in-all of the Bindu Chakra, She is called parāparātirahasya Yōgini.

According to Nityōtsava, the colours of the nine Chakra-s of Shri Chakra are as following:

(i) Bindu Chakra is of the colour of Balarīka (रात्रि रising sun, gold-red) (ii) Trikona is of the colour of Bandhuka-pushpa (बंधुक पुष्प), deep red), (iii) the colour of Ashta-Kōna is Padma-rāga (पद्मरागः) colour of lotus or light rose) (iv) the colour of Antardeshāra (अन्तर्देशारा) Japā-kusuma (जपाकुसुमः) deep red), (v) the colour of Bahirdashāra Chakra is Sindura (सिंदुरा) red oxide of lead, orange), (vi) the colour of Chaturdashāra is of Dādimī-kusuma (दादिमीकुसुमः), colour of pomegranate flower, lesser red than that of Japā-kusum), (vii) the colour of Ashta-dala-padma Chakra is Japā-kusuma (deep red), (viii) the colour of Shōdasha dala padma is Shvēta (श्वेता White), and (ix) the colour of Bhupura-chakra is yellow and the colours of the three rekha-s or lines are pita (पिता yellow), Aruna (अरुणा rising sun gold-red), and Shukla (शुक्ला White).

The colours as given in Shakti Anka of Hindi Kalyān of 1934 are as under; but it is not known as to where from they are quoted.
 (1) Harita (हरित green) (2) Pita (पीत yellow), (3) Padma-raga (lotus colour), (4) Nila (नील blue), (5) Rakta (deep red), (6) Krishna (कृष्ण black), (7) Harita (green), (8) Pita (yellow) and (9) Pita, Aruna, and Shukla.

This is given here as a piece of information.

Akār (अकार) is Prakasha-svarūpa Shiva; h-kar (हकर) Vimarsha-svarūpa Shakti; and Añśvāra is Bindurūpa and Īkārtvapā-tuṣchaka (बिंदुरूपा इकार्त्वपातुष्चका) i.e. indicative of oneness. So, Aham (अहम्) is the cause of the whole Universe or in other words, the whole creation started or arose out of Aham in Brahman.

Bindu is symbolic of Aham-bhāva (अहम् भाव). The whole Universe exists in the Bindu Chakra in seed form. तदात्म बिंदु-सूर्य गोमि; That Brahman conceived that "I will become many or produce or deliver." (Between the Bindu and Mahābindu there are said to be nine more chakras in which there exists a semblance of time. They are accessible only to Yogi-s and are not described here as they are beyond the scope of this work.

Kendrastha Bindu Chakra is the abode, or the form (रूपम्) of Bhagavati Mahā-Tripurasundarī or Lalitā; She is the Presiding Deity of this Chakra. It consists of Nāda (नाद), Bindu (बिंदु), and Kalā (कला)

बिंदु-सूर्योत्तर-विनाशी ललिता-त्रिपुरासुन्दरी
पात्रान्तरगत्युत्तरोत्तर-विनाशी ललिता ललिता

The four weapons of Bhagavati, Pashu, Ankusha, Dhannush, and Bāna are symbolic of Rāga, Dvēsha, Manas, and Froncha-Tanmātrās. It is through these bandhana-s that Bhagavati induces or makes Nirokara Shiva to take active part in Sākāra Līlā. Bindu is described in Tantra-s as Mani-dvīpa (मणि-द्वीप् island of मणि). In the human body this is called Hirī Pundarika (हिरी पुंदरीका).

)

Herein lives Kāmeshvari or Parameshvari with Kāmeshvara or Sadashiva, always in eternal bliss (निराकृतिरूपम्), since Bhagavati and Paramashiva are inseparable. Hence, this Chakra is called Sarvānandamaya Chakra.

Mahā-Tripurasundarī is exclusively and invariably worshipped here in the Bindu, besides being worshipped in all the other Chakras along with the Angadēvata-s as deputes.

The colours as given in Shakti Arka of Hindi Kalyān of 1934
 are as under; but it is not known as to where from they are quoted.
 (1) Harita (हरित green) (2) Pita (पीत yellow), (3) Padma-raga
 (lotus colour), (4) Nila (नील blue), (5) Rakta (deep red),
 (6) Krishna (कृष्ण black), (7) Harita (green), (8) Pita (yellow)
 and (9) Pita, Aruna, and Shukla.

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Akār (आकार) is Prakasha-svarūpa Shiva; h-kar (हक्कर)
 Vimarsha-svarūpa Shakti; and Aṇsvāra is Bindurūpa and Ekarūpata-sūchaka
 (बिन्दुरूपा और एकरूपता-सूचका) i.e. indicative of oneness. So, Aham (अहम्)
 is the cause of the whole Universe or in other words, the whole creation
 started or arose out of Aham in Brahman.

Bindu is symbolic of Aham-bhāva (अहम् भाव). The whole Universe
 exists in the Bindu Chakra in seed form. तदात्म लक्ष्मि ग्रन्थः; That
 Brahman conceived that "I will become many or produce or deliver."
 (Between the Bindu and Mahabindu there are said to be nine more chakras
 in which there exists a semblance of time. They are accessible only
 to Yogi-s and are not described here as they are beyond the scope of
 this work.

Kendrastha Bindu Chakra is the abode, or the form (रूपम्)
 of Bhagavati Māhī-Tripurasundarī or Lalitā; She is the Presiding Deity
 of this Chakra. It consists of Nāda (नाद), Bindu (बिंदु),
 and Kalā (कला)

ब्रह्मण्डसिंहासने देवतानां शिखी-दलभूजी।
 प्राणिनां विद्युत्प्राणी वायवनी शिखी लोकी।

The four weapons of Bhagavati, Pashu, Ankusha, Dhanush, and
 Bāna are symbolic of Rāga, Dvēsha, Manas, and Farcha-Tanmātrams.
 It is through these bandhana-s that Bhagavati induces or makes
 Nirakara Shiva to take active part in Sakhā Līlā. Bindu
 is described in Tantra-s as Mani-dvīpa (मणि-द्वीप् Island of
)
 In the human body this is called Hirī Pundarika (हिरी पुंडरीका)

)

Herein lives Kāmēshvari or Paramēshvari with Kāmēshvara or Sadāshiva,
 always in eternal bliss (जीवन-ब्रह्मान्वय), since Bhagavati and
 Paramashiva are inseparable. Hence, this Chakra is called Sarvānandamaya
 Chakra.

Māhī-Tripurasundarī is exclusively and invariably worshipped here
 in the Bindu, besides being worshipped in all the other Chakras along
 with the Angadēvata-s and others.

II TRIKONA CHAKRA (Shakti or Jiva Bhava)

Ashtamāvaraṇa
अष्टमावरण
(8th Āvaraṇa)

Sarva-siddhipradāyaka (सर्वसिद्धिप्रदायक All-attainment of vish-fulfilling or giving) is the name of this Chakra; Trikōna is its form; Hr̥aiṁ Hskl̥rim Hrauḥ are the Bijakshara-s; Nāda Prakriti; Gunatraya-Pradhēna Trishakti-rupa Trikonatmaka (Shakti in the form of three guna-s and Trikōna) Tattva; its colour is a Bandhuka-pustpa; pūja-krama is partly pradakshinā-purvaka (in the clockwise direction) and partly Vāmavartāna (anti-clockwise direction) beginning from the front (of the archaka-his east); Ayudha Shakti-s — (i) Yām, Rām, Lām, Vām, Sām, Dṛām, Dṛim, Klim, Klūm and Sah, Bāna(arroo), (ii) Thām/Dhām, Dhanush(bow), (iii) Hrim and Ām, Pasha(noose), (iv) Krom and Krōm, Ankusha(iron goad) on the four sides of the Triangle in the clockwise direction and (v) Aim and Kaṭ, Brahma-Shakti-svarupa Kamleshvari, (vi) Klim and Haṭ, Vishvavatma-Shakti-svarupa Maha-Vajreshvari, (vii) Sah and Saṭ, Parapara-Shakti-svarupa Endratma-Shakti Maha-Bhagmalini at the three points of the triangle beginning from the front and (viii) Aim, Kaṭ, Klim, Haṭ, Sah and Saṭ Parabrahma-shakti Shri Maha-Tripurasundari and at the Bindu, in the anti-clockwise direction are the two sets of Devata-s along with their Bijakshara-s; Atirahasya Yogini; Hr̥aiṁ, Hskl̥rim and Hrauḥ Tripuramba is the Chakreshvari; Hsauḥ Sarva-bija is the Mudra Shakti; In Ichha is the Siddhi Dēvi; Vismaya is the Sthayī Bhava; Adbhuta is the Rasa; and Bandhuka-pustpa is the colour of this Chakra.

From the Karana Bindu-rupa Para-vāk (करण बिंदु) have emerged Karya-rupa Pūshyanti (पूश्यन्ति), Madhyama (मध्यमा), and Vaikhari (वैखरी) in Trikonatmaka Shabda-srishti. These are also called Ambika (अंबिका), Vomā (वोमा), Jyeshthā (ज्येष्ठा), and Raudri (रौद्री), and Shāntā (शान्ता), Ichha (इच्छा), Jnāna (ज्ञाना) and Kriyā (क्रिया) Shakti-s respectively. Their Adhi-daivata-s (अधि-दायता) are Avyakta (अव्यक्त) or Mala-prakriti (मलप्रकृति), Isvara (ईश्वर), Hiranyagarbha (हिरण्यगर्भ) and Virat (विरत) respectively; their Adhi-bhūtha (अधि-भूत) are Aduyāna (अद्यान), Kamarupa (कमरुप), Purnagiri or Punyagiri (पुण्यगिरि) and Jalandhara (जळद्धरा) and they are established Pitha-s (पितृहठ) for Puja. Their presiding deities are Maha-Tripurasundari in Bindu, Kamleshvari (कामेश्वरी), Vajreshvari (वज्रेश्वरी), and Bhagmalini (भग्मलिनी) in the three corners of the triangle, they being of the form of Parabrahma-Shakti(bindu), Brahma (ब्रह्म), Vishnu (विश्वनाथ) and Rudra (रुद्र), and their bija-s being Ha B l La Hrim Ha Sa Ka Ha La Hrim Sa Ka La Hrim (हा ब ल ला ह्रिम हा सा का हा ला ह्रिम सा का ला ह्रिम), Aim (ऐ),

Klīm (क्लीम्), and Sauh (सौह). Kundalī Shakti (कुण्डली शक्ति) situated in Mūlādhāra (मूलाधारा) is the Adhyātma (अध्यात्म) of Parā-vāk or Bindu-tattva, the knowledge of which alone is the subject matter प्रतिपाद्य (प्रतिपाद्य) of the Tantra-shāstra.

The following is the tabular form of the above:

(In the Bindu)	(In the Trikona Chakra)						
Parūvāk (परावाक्)	Pashyati पश्यति Madhyamā मध्यमा Vaikhāri वीक्षणी						
Ambikā (अभिकारा)	Vāmā वामा Jyeshtha ज्येष्ठा Raudrī रौद्री						
Shāntā (शान्ता)	Ishhnā इष्टना Jnāna ज्ञान Kriyā क्रिया						
Avyakta or (अव्यक्त)							
Mūla-prakriti (मूलप्रकृति)	Isvara ईश्वर Hiranyagarbha हिरण्यगर्भ Virat विवर						
Audyāna (औद्याना)	Kāmarūpa कामरूप Pūmagiri पुमगिरि Jāladhara (जालधर)						
Mahā-Tripurasundarī	Kāmeshvari देवी वज्रेश्वरी Bhagyalini						
Parabrahma Shakti	Brahmārūpa ब्रह्मरूप Vishnurūpa विश्वनरूप Endrarūpa						
Ka (क)	o (ओ)	i (ए)	La (ल)	Hrim (ह्री)	Aim (ए)	Klim (क्ली)	Sauh (सौह)
Na (न)	Sa (स)	Ka (क)	Ha (ह)	La (ल)	Hrim (ह्री)		
Se (स)	Ke (के)	Ia (ई)	Hrim (ह्री)				

The Avyakta (unmanifest) Bindu-rupa Para-vak is also called Rava or Rava-Shabda (रवा शब्द) ; it is in unvibratory condition and is beyond the reach of mind and buddhi even; only Parama-jnanin-s can comprehend the prakash or Para-vak.

When this unvibratory Rava-vāk — Sudha-Brahma goes up to the navel with the bodily vāyu(air) in Vibratory form (विज्ञातोर) without any varna-s (वर्णः, + letters) yet connected with the mind. This prakāshamattha Karya Bindu is called Pashyanti-vāk.

After attaining the Pashyanti form, when the Rāvātnaka Brahman goes further up to the heart it becomes coupled with the assertive budhi charged with the letters A, Ka, Cha, Ta, Tha, etc. (*त्रिविद्या वाक्*) and manifests itself in the vibratory nāda-rūpa Madhyamāvāk. So, those who are endowed with discriminative budhi can feel this Madhyamā-vāk.

The Rāvātmaka sound, attaining Madhyama-vak, when it goes up to the mouth, after being stimulated by air in the heart and when it goes out (from the throat touching the palate, thalu- ॥ etc. ॥ etc.) and falls on the ears of other persons in audible distinct letter-form, it is called Bijātmaka Vaikhari-vak.

Parō-vāk is the source (ग्रन्थी) of all mantra-s , Kādi-vidyā (कादि विद्या), Hādi-vidyā (हादि विद्या), Shōdashi (शोदशी), Sādi-vidyā (सादि विद्या), Panchadashi (पञ्चादशी), Bālā (बाला), Bhuvanēshvarī (भुवनेश्वरी), etc.

Parō-vāk is the mother or the source of all shabda-s (शब्द सूति) as well as of all material creation (जन्म सूति) — Tattva-s (तत्त्व). Tantra-mārga enumerates 36 Tattva-s. They are as follows: Pancha-Mahābhūta-s:

(1) Prithivi-Earth, possessed of solidity; (2) Water, possessed of fluidity; (3) Tejas — Fire, possessed of heat; (4) Vāyu — Air, of the character of perpetual motion; and (5) Akāsha — Ether, of the character of space; Pancha-Tanmātra-s (6) Gandha — Smell, in the form of subtle earth; (7) Rasa — Taste, in the form of subtle water; (8) Rūpa — Form, in the form of subtle fire; (9) Sparsha — Touch, in the form of subtle Air; and (10) Shabda — Sound, in the form of subtle ether; Pancha-Jñānendriya-s: (11) Shrōtra — Ear the auditory sense that perceives sound; (12) Tvak — Skin, the tactile sense that perceives touch; (13) Chakshus — Eye, the optic sense that perceives form; (14) Jihvā — Tongue, the gustatory sense that perceives taste, and (15) Ghrāna — Nose, the olfactory sense that perceives smell; Pancha Karmendriya-s: (16) Vak — Mouth, speech, the motor organ of articulate expression; (17) Pāni — Hand, the motor organ of grasping and leaving; (18) Pāda — the foot, the motor of locomotion; (19) Pāyu — Anus, the motor organ of evacuation; and (20) Upastha — Genitals, the motor organ of generation and carnal pleasure; (21) Manas — Mind, when Rajas predominates Sattva and Tamas; (22) Buddhi — Intellect, when Sattva predominates Rajas and Tamas; (23) Anekākāra — Egoism, when Tamas predominates Sattva and Rajas; (24) Prakriti — Primordial matter, equipoised state of Sattva, Rajas, and Tamas; (25) Purusha or the Jīva (of the microcosm) — which commands only to a limited extent the five powers detailed below; (26) Kāla — Kriya - Shakti; (27) Avidyā (also called Vidyā as opposed to Shuddhavidyā) — Jñāna-shakti; (28) Raga-Ichhā-shakti; (29) Chit-shakti; (30) Niyati — That which causes Avidyā; (31) Māya — condition of operating upon Ishvara causing to look upon the phenomenal world as 'idam' (इदम् 'I am this'); (32) Shuddhavidyā — condition operating upon Sadāshiva causing it to identify with this phenomenal world as Sōham (सोहम् 'I am this'); (33) Maheshvara — That which is operated upon by Māya; (34) Sadāshiva — that which is operated upon by the Shuddhavidyā; (35) Shakti — the desire which is but the impression of the world to be created; (36) Shiva — the absolute non-differentiated existence when conditioned by Shakti. Some add fifteen more Tattva-s to these by a process of further elaboration

thus making 51 in all, answering or corresponding to the 51 letters of the Sanskrit alphabet. They are the seven Dhātu-s or humors, (1) Tvak — Skin; (2) Asrij — Blood; (3) Māns — Flesh (4) Mēdas — fat (5) Asthi — Bone; (6) Majjā — marrow; and (7) Shukla — semen; five vital airs; (8) Prāna; (9) Apāna; (10) Vyāna; (11) Udāna; and (12) Samāna; and the three Guna-s: (13) Sattva — Rhythm; (14) Rajas — Mobility or activity; and (15) Tamas — Inertia. According to the Darshana-s and Vedic lore the Tattva are the first twenty five mentioned above, while the others are capable of being included in the twenty-five. Body also is Nava-chakramaya. So, Bindu is the cause of dīha-srishti as well.

Trikōna Chakra is also called Yoni Chakra (त्रिकोणचक्र), Shakti Chakra (शक्तिचक्र), Jiva Trikōna (जीवत्रिकोण) or Visarga (विसर्ग).

Bindu is the cause (अनुभूति) and Trikōna is the effect or result (अनुभूमि). Bindu is Shiva-rūpa and Trikōna is Jiva-rūpa. So, they are the same. Trikōna represents Matri-Meyā-Māma (मातृ-मेया-मामा), Jnāta-Jnēya-Jnāna (ज्ञाता-ज्ञेया-ज्ञाना) Hari-Hara-Hiranyagarbha (हरि-हरा-हिरण्यगर्भ), Itchā-Jnāna-Kriyā (इच्छा-ज्ञाना-क्रिया) Manas-Buddhi-Ahaṅkāra मनस् बुद्धि आहंकार), Sattva-Rajas-Tamas (सत्त्व - रजस् - तमस्) and all other trinities.

III. ASHTĀKA CHAKRA

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(7th Avarana)

Sarava-rōgahara (All-disease or ailment-destroying) is the name of this Chakra; Vasu-kōna, Ashta-kōna, or eight-triangles is its form; Hrim Shrim Sauh are the Bijākshara-s; Kam Ka-hara Prakriti; Ashta-mūrtyatmaka Kāmeshvara-avarūpa (Kāmeshvara-Shiva of 8 forms) is the its colour is that of a padma; Tattva/puja-krama in this Chakra is Vomāvartīna (in the anti-clockwise, direction) beginning from the front (east); (i) Am to Ah Śūm, Vashini Vāgdevata, (ii) Kam to Ngam and Khīm, Kāmeshvāri Vāgdevatā, (iii) Chen to Nyam and Nyliṁ, Mōdini Vāgdevatā, (iv) Tam to Nam and Ylūm, Viśiṇī Vāgdevatā, (v) Tham to Nam and Jñārin, Arunā Vāgdevatā, (vi) Pan to Nām and Halvyūm Jayini Vāgdevatā, (vii) Yam to Van and Iṣvaryūm, Sarvēśvari Vāgdevatā, and (viii) Sham, Shan, Saṇi, Ham, Llāh, and Ksham and Kālūrim, Kaulini Vāgdevatā, are the Devatā-s with their Bijākshara-s in the eight triangles of the Chakra; Rahasya Yogiṇīs; Hrim, Shrim and Sauh, Tripura Siddha is the Chakrōśvari; Hekhphrēm, Sarva-khēcharī Mudra Shakti; Bhum, Bhukti Siddhi Dēvi; Hāsyā is the Sthāyi Bhāva; Hāsyā is the lasa; and Padma rāga (lotus color rose) is the colour of this Chakra,

Their presiding deities (अधिदेवता) of the
are given below and they control the guna-s etc., shown against each:

Presiding Deity

	<u>Masters of</u>
i) Vashini Vāgdēvata (वशीनी वाग्देवता)	Cold (शीत)
ii) Kāmēshvari Vāgdēvata (कामेश्वरी वाग्देवता)	Heat (ऋग्न)
iii) Modini Vagdevata (मोदिनी वाग्देवता)	Pleasure (सुख)
iv) Vimālā Vagdevata (विमला ")	Pain (दुःख)
v) Arunā Vagdevata (अरुणा ")	Desire (दृष्टि)
vi) Jayini Vagdevata (जयिनी ")	Sattva (सत्त्व)
vii) Sarvēshvari Vagdevata (सर्वेश्वरी ")	Rajas (रजस्)
viii) Kaulinī Vāgdēvata (कौलिनी ")	Tamas (तमस्)

Sadhaka () of this Chakra gets control over the Guna-s and becomes Dvandvātīta (द्वन्द्वातीता) beyond pairs of opposites. Ksha (क्ष) is Shivasvarupa and it is a Katakshara (कृतक्षरा) joint letter; so also, Shiva Tattva is Kuta Tattva. Shiva (), Shuddha Vidyā (), Iswam () and Sadāshiva ()—this Tattva Chaturasra (चतुरस्र) is called Shiva-chatusrasra. Maya and its offspring (माया-पूर्णि) Antahkarana-Traya (अंतःकरण-त्रय) are called Jiva-chatusrasra (जीव-चतुरस्र). These two Chatusrasra-s constitute Ashtāra. This is Tattva-shrishti. In Shabda-srishti, also (according to Tantra Siddhānta) Jīva-chatusrasra ()—Varga (वर्ग - वर्गस्त्रय) and Shiva-Chatusrasra ()—Sha-varga (श - श - श - श - श - श) are produced by this Ashtāra. Adding to it the Yoni Chakra or Trikōna, it is called Navayoni Chakra (नवयोनी चक्र). Adding to it Madhya Bindu, it becomes ten. So, this Chakra is considered important. The main presiding deity is Shri Maha-Tripurasundarai who is the samashti rūpa of Shiva and Jīva.

Pasha () (noose), Ankusha () (goad), Bhānuś () (bow, and Bāna () (arrow) are the Ayudhas or weapons in the hands of Sri Kāmēshvara and his ichrayi-rūpa Shri Kāmēshvari. So they become eight which are situate in the Ashtāra.

Ichha is bandhana (बंधन or bondage) — Pasha () is symbolic of Ichha. Jnāna is bandha-mōchana — Ankusha is symbolic of Jnāna. To fix the arrows of Shabda, Sparsha, etc., on the bow of mind is the work of Kriyēsakti only. Hence, bow () and arrow () are the embodiments or symbolic of Kriyashakti.

The above described Trikōna of Vāma, Jyēṣṭhā and Paudri and Ichha, Jnāna, and Kriyā-rūpa along with the Shakti and Vahni themselves constitute Ashtāra.

The first three Chakra-s constitute Srishti Chakra (स्रिष्टि चक्र); Agni-Sthiti and Varan-Sthiti. Bindu — Srishti-Srishti or Ichha-rūpa — Sarvanandamaya Chakra. Trikōnapakra — Srishti-Sthiti or Jnānarupa — Sarvasiddhipūda-chakra. Ashtāra Chakra — Srishti-Smāra or Kriyā-rūpa — Sarvarogahara Chakra.

'Am' to 'Aha' ($3\frac{1}{2} - 3\frac{1}{2}$) Ka-Varga ($2\frac{1}{2} - 2\frac{1}{2}$), Cha-Varga ($2\frac{1}{2} - 2\frac{1}{2}$), Ya-Varga ($2 - 2\frac{1}{2}$), Tha-Varga ($2\frac{1}{2} - 2\frac{1}{2}$), Pa-Varga ($2 - 2\frac{1}{2}$), Yam to ^{Varn} Sam ($2\frac{1}{2} - 2\frac{1}{2}$), and Sham ($2 - 2\frac{1}{2}$), Sam ($2 - 2\frac{1}{2}$), Ham ($2 - 2\frac{1}{2}$), Ksham ($2\frac{1}{2} - 2\frac{1}{2}$) are the Bijakshara-s in the eight triangles beginning from bottom (east) in the anti-clockwise direction.

CHAPTER IV, ANTARDASHARA CHAKRA ($3\frac{1}{2} - 2\frac{1}{2} \times 2\frac{1}{2} = 15$)

Shashthamāvaraṇam

३४३०१०२०१०१

(6th Āvaraṇa)

~~Shashthamāvaraṇam~~

Sarva-rakshākara ($3\frac{1}{2} - 2\frac{1}{2}$) All-protecting) is the name of this Chakra; Antar-dashāra (inner ten triangles) is its form; Hrim Klim Blem are the Bijakshara-s; Ram Ropha Prakriti; Dasha-kalātmak Vaishvāngarābhinnā (not different from the fire of the form of 10 Kalā-s) is the Tattva; its colour is that of Japa-kusumā; pūjā-krama is in the anti-clockwise direction, beginning from the front (east); (i) Mam, Sarvajnā (All-knowing) Dévi, (ii) Yam, Sarva-shakti (All-powerful) Dévi, (iii) Ram, Sarva-aishvaryapradā (All-prosperity giving) Devi, —(iv) Lam, Srva-Jnānamayī (All-intelligence) Devi; (v) Van, Sarva-vyadhinashini (All-disease destroying) Dévi; (vi) Sham, Sarvadhārasvarūpā (All-supporting) Dévi; (vii) Sham, Sarva-pāpahārā (All-sin destroying) Dévi, (viii) Sam, Sarvānandamayī (All-blissful) Dévi, (ix) Ham, Sarva-rakshā-svarūpīni (Embodyment of All-protection) Dévi, (x) Ksham, Sarvēpsita-phalepradā (All-desire fulfilling) Dévi are the ~~Hrim~~ deities in the ten triangles; Nigarbha Yoginīs; Hrim, ~~Klim~~ and ~~Blem~~, Tripuramālinī is the Chakrēshvari; Krōm, Sarva-Mahākushā is the Mudrā Shakti; Pum Prakāmya is the Siddhi Dévi; Krōdha is the Sthayi Bhāva; Raudra is the Rasa; and Japa-kusumā is the colour of this Chakra. The presiding Deities of the ten triangles are given below; and they contrl the 10 prāṇa-s, the 10 Vahni-kalā-s and the five Jnānendriya-s and the five Karmendriya-s shown against. The Bija-s of each triangle are also given against each.

Presiding
Deities

	10 Prana-s	10 Vahni Kala-s	5 Jnanendr iya-s and 5 Karmen- driya-s	Bija-s
i) Sarvajna <i>(सर्वज्ञा देवी)</i>	Prana (प्राण)	Bechaka	Tvak (त्वक्)	Nam
ii) Surya-saktiprada <i>(सूर्य सक्तिप्रदा देवी)</i>	Apana (अपाना)	Pachaka	Chakshu (चक्षु)	Yam
iii) Saraisnivaryaprada <i>(सराइनवर्य प्रदा)</i>	Vyana (व्याना)	Soshaka	Shrotra (श्रोत्र)	Ram
iv) Sarva-jnanamayi <i>(सर्वज्ञानमयी)</i>	Udana (उदान)	Dahaka	Jihva (जिह्वा)	Lam
v) Sarva-vyadhibivina- shini <i>(सर्वव्याधिभिन्नी विनाशिनी)</i>	Samana (समान)	Playaka	Ghrana (ग्रहण)	Vam
vi) Sarvadharasvarupa <i>(सर्वधारा वरुपा)</i>	Naga (नाग)	Kshareka	Vak (वक्)	Sham
vii) Sarva-papahara <i>(सर्वपाप हरा)</i>	Kurma (कुर्म)	Uddharaka	Pani (पानि)	Shan
viii) Sarvanandamayi <i>(सर्वनन्दमयी)</i>	Krikara	Kshobhaka	Pada (पदा)	Sam
ix) Sarva-rakshasva- rupini <i>(सर्वरक्षशस्वरूपी)</i>	Devadatta?	Krimbhaka	Payu (पायु)	Nam
x) Sarvepsita- Phal aprada <i>(सर्वे�प्सिता फलप्रदा)</i>	Dhananjaya <i>(धनंजय)</i>	Mohaka	Upastha (उपस्थिति)	Lam Ksham
	Nam	Yam	Ram	Lam
	Sham	Shham	Sam	Nam
	Ksham			Lam

are the Bijakashara-s in the ten triangles

beginning from bottom east, in anti-clockwise direction.

V. BAHINDASHARA CHAKRA (बहिन्दशरा चक्र)

Panchamāvaraṇam
(पञ्चमावरणम्)
(5th Āvaraṇa)

Sarvārtha-sādhaka (सर्वार्थ-साधक) All-arthā-s—Dharma, Artha,

Kāma, and Moksha—securing) is the name of this Chakra; Bahin-Dashara (the outer ten triangles) is its form; Aim E-kāra Prakriti; Dashavatārāśākala Vishnuśvarūpa (of the form of Vishnu, of the ten incarnations) is the Tattva; its colour is that of Sindūra; pūjā-kāma in this Chakra is in the anti-clockwise direction, beginning from the front(east); (i) Nam, Sarva-siddhiprada (All-wish fulfilling) Dēvi, (ii) Yam, Sarva-Sampatprada (All-prosperity bestowing) Dēvi; (iii) Tham, Sarva-priyanakarī (All-endearing) Dēvi, (iv) Dam, Sarva-mangalakarī (All-auspicious things securing) Dēvi, (v) Dham, Sarvakāmaprada (All-desire fulfilling or bestowing) Dēvi (vi) Nam, Sarva-dukhavimochinī (All-tribulations removing) Dēvi, (vii) Pam, Sarva-mrityupashaśinī (All-death-relieving)

Dēvī, (viii) Pham, Sarva-vighnanivārī (All-obstacle-removing), Dēvī, (ix) Bam, Sarvāngasundarī (Allround beautiful) Devi, and (x) Sarva-saubhāgyadāyīnī (All-auspiciousness giving) Dēvī, are the deities with their respective Bijakshara-s in the respective triangles; Kñlöttima Yōginīs, Haim, Hsklim and Hsauh, Tripurā Shri is the Chayaeshvari, Sah Sarvomādīnī Mudrā Shakti; Vam, Vasitva Siddhi Dēvī; Jugupsā is the Sthāyi Bhava; Bibhatsa is the Rasa; and Sindūr-orange is the colour of this Chakra.

Presiding Deities	Vishaya-s of the ten Indriya-s	Five Mahābhūta-s and their five dharma-s	Bijakshara-s
i. Sarva-siddhiprada	Shabda	Akash	Nam
ii. Sarva-sampatprada	Sparsha	Vayu	Tam
iii. Sarva-priyankari	Rupa	Tejas	Them
iv. Sarva-mangal skarini	Rasa	Jala	Dam
v. Sarva-kāmaprada	Gandha	Prithvi	Dhan
vi. Sarva-dukhavimochanī	Vachana (त्वचा)	Shabda	Nam
vii. Sarva-mṛityupashamani	Viharana (विहरण)	Sparsa	Pam
viii. Sarva-vighnanivarini	Adana (आदान)	Rupa	Pham
ix. Sarvāngasundari	Visarjana (विसर्जन)	Rasa	Bam
x. Sarva-soubhāgyadāyinī	Ananda (अनन्द)	Gandhn	Hham

Nam Tam Them Dam Dham
Nam Pam Pham Bam and Bham

are the Bijakshara-s in the ten triangles, beginning from the bottom -- east in anti-clockwise direction.

→ x:
There are four marmas in it. They are considered to be four Trikona-s. These four points constitute a square (मूर्ति) representing the four Tattva-s Prakriti, Ahankara, Buddhi, and Manas, Pa, Pha, Ba, and Bha being their Matrika Mantra-s.

Sarva-saubhāgyapradāyaka (All-virtue bestowing) is the name of this Chakra; it consists of fourteen triangles; Chaturdashāra (fourteen triangles) is its form; Haim, Hsklim and Hsauh are the Bijakshara-s; In, I-kara Prakriti; Chaturdashā-Bhuvanātmaka Mahā-māyāpūpa (Mahamaya of the form of Fourteen worlds) is the Tattva; its colour is that of a Dādinī-kāshī-pujo-krama in this Chakra is in the anti-clockwise direction, beginning from the front (east); (i) Kam, Sarva-Sankshobhanna Shakti (All-tribal nations-removing power); (ii) Kham, Sarva-vidravini Shakti (All-attracting power); (iii) Gam, Sarvakarshini Shakti (All-chهاuating or charming power); (iv) Chan, Sarva-Sambhini Shakti (All-astounding or spellbounding power); (vii) Chan, Sarva-jrimbhini Shakti ()

Dēvi, (viii) Pham, Sarva-vighnānivārī (All-obstacle-removing), Dēvi, (ix) Bam, Sarvāṅgasundarī (Allround beautiful) Devi, and (x) Sarva-saubhāgyadāyī (All-auspiciousness giving) Dēvi, are the deities with their respective Bijakshara-s in the respective triangles; Kalottirna Yognis, Haim, Hsklm and Haau , Tripum Shri is the Chāgoeshvari; Sah Sarvōmādī Mudrā Shakti; Vam, Vasitva Siddhi Dēvi; Jugupsā is the Sthāyi Bhāva; Bibhatsa is the Rasa; and Sindūr-orange is the colour of this Chakra.

Presiding Deities	Vishaya-s of the ten Indriya-s	Five Mahābhūta-s and their five dharma-s	Bijakshara-s
i. Sarva-siddhipradā	Shabda	Akash	Nam
ii. Sarva-sampatpradā	Sparsha	Vayu	Tam
iii. Sarva-priyankari	Rupa	Tejas	Tham
iv. Sarva-mangol skrīni	Rasa	Jala	Dam
v. Sarva-kñāpradā	Gandha	Prithvi	Dham
vi. Sarva-dukhovinōchāni	Vachana (वचन)	Shabda	Nam
vii. Sarva-writyupashamani	Viharana (विहरण)	Sparsa	Pam
viii. Sarva-vighnānivārī	Adana (अदान)	Rupa	Pham
ix. Sarvāṅgasundarī	Visarjana (विसर्जन)	Rasa	Bam
x. Sarva-soubhāgyadāyī	Ananda (अनन्द)	Gandha	Bham

Nam Tam Tham Dam Dham
Nam Pam Pham Bam Bham

are the Bijakshara-s in the ten triangles, beginning from the bottom -- est in anti-clockwise direction.

There are four marma-s in it. They are considered to be four Trikona-s. These four points constitute a square (सूक्ष्मत्रिकोण) representing the four Tattva-s Prakriti, Ahamkara, Buddhi, and Manas, Pa, Pha, Ba, and Bha being their Mātrika Mantra-s.

Sarva-saubhāgyapradāyaka (All-virtue bestowing) is the name of this Chakra; it consists of fourteen triangles; Chaturdashāra (fourteen triangles) is its form; Haim, Hsklm and Haau are the Bijakshara-s; Im, I-kara Prakriti; Chaturdashā-Mūvanātmaṇa Māhā-nāyāyapa (Māhānaya of the form of Fourteen worlds) is the Tattva; its colour is that of a Dādāni-hūmūru-jā-krama in this Chakra is in the anti-clockwise direction, beginning from the front (east); (i) Nam, Sarva-Sankshobhana Shakti (All-tribulations-removing power); (ii) Kham, Sarva-vidravini Shakti (All-attracting power); (iii) Gam, Sarvakarshini Shakti (All-enchanting or charming power); (vi) Cham, Sarva-stambhini Shakti (All-astounding or spellbounding power); (vii) Cham, Sarva-jrimbhini Shakti (

(viii) Jam, Sarva-vashankri Shakti (All-controlling power), (ix) Jham, Sarva-Banjini Shakti (All pleasing power), (x) Nyam, Sarvonnadini Shakti (All-raddening power), (xi) Tam, Sarvartha-Sadhini Shakti (All-artha Dharmarthakamamoksha securing power), (xii) Thom, Sarva-sampattipurani Shakti (All-prosperity filling or securing power) (xiii) Dem, Sarva-Mantramayi Shakti (All-mantra embodiment power), (xiv) Dham, Sarva-dvandvakshayankari Shakti (All-duelties destroying power) are the deities with their Bijakshara-s in the respective triangles; Sampradaya Yognis - Haim, Hakim and Hganh, Tripuravasini is the Chakreshvari; Blum, Sarva-vashankri is the Mudra Shakti; Im, is the Siddhi Devi; Bhaya is the Sthayi Bhava; Bhayanaka is the Rasa; and Dachini Kusma is the colour of this Chakra.

The Presiding Deities of the 14 triangles are given below. They control the 14 Nadi-s (नदि शब्द से नदि वाली रेखा) and live in the Pindanda (पिंडांडा) as fourteen rays, in the 10 Indriya-s, Manas, Buddhi, Chitta, and Ahankara as shown against each. The Bijakshara-s pertaining to the triangles are also given against each.

Presiding Deities	Nadis	Indriyas etc.	Bijaksharas
i. Sarva-gamkshobhini Shakti	Alambusa (अलम्बुसा) Vak	Kam	
सर्व गमक्षोभिनी शक्ति	" KnihU (क्निहु)	Pani	Hham
ii. Sarva-vidravini	Vishvodari (विश्वोदरी)	Pada	Gan
(सर्व विद्रविनी)	" Vartina (वार्तिना)	Payu	Gham
iii. Sarvakarshini	Hastijihvā (हस्तिजिह्वा)	Upastha	Ngam
सर्वकर्षिनी	" Yashovati (यशोवती)	Shrotva	Gham
iv. Sarvahladini	Peyavini (पैवाविनी)	Tvak	Gham
सर्वह्लादिनी	" Gandhari (गांधरी)	Chakshu	Jam
v. Sarva-sammohini	Pusha (पुषा)	Jihvā	Jham
सर्वसम्मोहिनी	" Shankhini (शङ्खिनी)	Nasika	Nyam
vi. Sarva-sthambhini	Sarasvati (सरस्वती)	Manas	Tam
सर्वस्थम्भिनी	" Ida (इडा)	Buddhi	Thom
vii. Sarva-jrimbhini	Pingala (पिंगला)	Chitta	Dam
सर्वज्रिम्भिनी	" Sushumna (सुशुम्ना)	Ahanikra	Dham
viii. Sarva-vashankari			
सर्ववशंकरी			
ix. Sarva-rangini			
सर्वरंगिनी			
x. Sarvonnadini			
सर्ववृण्डिनी			
xi. Sarvartha-sadhini			
सर्वरथसाधिनी			
xii. Sarva-sampattipurani			
सर्वसम्पत्तिपुराणी			
xiii. Sarva-mantramayi			
सर्वमन्त्रमयी			
xiv. Sarva-dvandvakshankari			
सर्वद्वन्दवशंकरी			

(viii) Jām, Sarva-vashankrī Shakti (All-controlling power), (ix) Jham, Sarva-līanjini Shakti (All pleasing power), (x) Nyam, Sarvōmādīnī Shakti (All-raddening power), (xi) Tam, Sarvartha-Sādhīnī Shakti (All-artha Dharmārthakāmāmōksha securing power), (xii) Tham, Sarva-sampattipūrānī Shakti (All-prosperity filling or securing power) (xiii) Dam, Sarva-Mantramayī Shakti (All-mantra embodiment power), (xiv) Dham, Sarva-dvandvakshayankarī Shakti (All-duelties destroying power) are the deities with their Bijakshara-s in the respective triangles; Sampradaya Yognis - Haim, Hākim and Hām, Tripuravāsini is the Chakrēshvari; Blūm, Sarva-vashankri is the Mudrā Shakti; Im, is the Siddhi Dēvi; Bhaya is the Sthāyī Bhāvā; Bhayānaka is the Basa; and Dachini Kusuma is the colour of this Chakra,

The Presiding Deities of the 14 triangles are given below. They control the 14 Nadi-s (-नदि शब्द सहित नाम) and live in the Pindānda (रेति) as fourteen rays, in the 10 Indriya-s, Manas, Buddhi, Chitta, and Ahamkara as निम्न shown against each. The Bijakshara-s pertaining to the triangles are also given against each.

Presiding Deities	Nādis	Indriyas etc.	Bijaksharas
i. Sarva-gamkshobhīnī Shakti	Alambusa (अलंभुसा) Vāk	Kam	
सर्व गमक्षोभीनी शक्ति	" Knhū (क्नू)	Pāni	Hām
ii. Sarva-vidravīni	Vishyodari (विश्योदरी)	Pāda	Gau
(सर्व विद्रवीनी)	"		
iii. Sarvākarahīni	Varīna (वारीना)	Pāyu	Gham
सर्वाकराहीनी	"		
iv. Sarvāhlađīnī	Hastijihvā (हस्तिजिह्वा)	Upastha	Ngam
सर्वाह्लाडीनी	"		
v. Sarva-sammohīnī	Yashovati (यशोवती)	Shrotvā	Cham
सर्व सम्मोहीनी	"		
vi. Sarva-sthambhīnī	Payavini (पायविनी)	Tvak	Gaham
सर्व स्थम्भीनी	"		
vii. Sarva-jrimbhīnī	Gāndhāri (गांधारी)	Chakshu	Jam
सर्व ज्रिम्भीनी	"		
viii. Sarva-vashankarī	Pushā (पुषा)	Jihvā	Jham
सर्व वशङ्करी	"		
ix. Sarva-rangānī	Shankhīnī (शंखनी)	Nāsikā	Nyam
सर्व रंगानी	"		
x. Sarvōmādīnī	Sarasvatī (सरस्वती)	Manas	Yam
सर्वोमादीनी	"		
xi. Sarvartha-sādhīnī	Idā (इडा)	Buddhi	Tham
सर्वरथा-साधीनी	"		
xii. Sarva-sampattipūrānī	Pingalā (पिंगला)	Chitta	Dan
सर्व संपत्ति पूरणी	"		
xiii. Sarva-mantramayī	Sushumā (सुशुमा)	Ahamkāra	Dham
सर्व मन्त्रमयी	"		
xiv. Sarva-dvandvakshankarī	Trividā (त्रिविदा)		
सर्व द्वन्दवशङ्करी	"		

Kam ——— Kham ——— Gam ——— Ghām ——— Ngām (३.)

Cham Chham Jam Jham Nyam (४७)

Tam Tham Dam and Dham are the

Rījakaśhāra-s in the fourteen triangles beginning from
bottom—east, in anti-clockwise direction.

From Bindu upto this Chakra, including this, is Shri Chakra
proper and it appears to be surrounded by a circle from outside,
which in fact is illusory and it is only the effect of the
combination of the bases of the eight petals of Ashta-dala-padma.
There is no real or independent existence of the circle.

The fourth, fifth, and sixth Chakras constitute Sthiti *(४८)*
Chakra

Antardashāra Chakra —	Sthiti-Srishti	- Sarva-rakshākara Chakra
Bahirdashāra Chakra —	Sthiti-Sthiti	- Sarvārtha-sādhaka Chakra
Chaturdashāra Chakra —	Sthiti-Sampāta	- Sarva-scoubhāgyadāyaka Chakra

These three chakra-s constitute Linga-sharīra *(४९-५०)*

CHAPTER VII
VII. ASHTADALA-PADMA CHAKRA (अष्टदल-पद्म-चक्र)

Thritiyāvaraṇam
 तृतीयावरणम्
 (3rd Avarana)

सर्वा-संस्कारम्

Sarva-sankshobhana, (all-tribulation destroying) is the name of this Chakra; it consists of eight dala-s or petals; Ashta-dala Padma is its form; Hrim, Klim and Sauh are the Bijakshara-s; Ham, Ha-kara Prakriti; Ashta-mūrtyatmaka Shivabhinnna (not different from Shiva of eight forms) is the Tattva; the colour is that of a Japā-kusuma; puja-krama is in the clockwise direction beginning from the back(west); (i) Kam to Ngam, Ananga-kusumā Dēvi, (ii) Cham to Nyam, Ananga-mekhalā Dēvi, (iii) Tam to Ham Ananga-madana Dēvi, (iv) Tham to Nam, Ananga-madanāthurā Dēvi, (v) Pam to Mam, Ananga-rekhā Dēvi, (vi) Yam to Van, Ananga-veginī Devi, (vii) Sham to Nam, Anangāmkushā Dēvi, (viii) Llam Koham, Ananga-Malini Devi are the deities with their Bijakshara-s in the respective petals; Guptatara Yōginis; Hrim, Klim and Sauh, Tripurasundari is the Chakreshvari; Klim, Sarvakarshini is the Mudrā Shakti; Mam Mahimā Siddhi Dēvi; Shoka is the Sthāyi Bhāva; Karuna is the Basa; and Japakusuma or deep red is the colour of this Chakra. The presiding deities of the eight petals are given below. The objects and Bijakshara-s pertaining to the eight petals are given against each.

Presiding Deities	Objects	Bijaksharas
i. Ananga-kusumā Dēvi <small>(अनङ्ग-कुसुमा देवी)</small>	Vachana	Kam, Kham, Gam, Gham, Ngam
ii. Ananga-mekhalā Dēvi <small>(अनङ्ग-मेखला देवी)</small>	Ādena	Cham, Chham, Jam, Jham, Nyam
iii. Ananga-madana Dēvi <small>(अनङ्ग-मदना देवी)</small>	Gawana	Tam, Tham, Dam, Dham, Nnam
iv. Ananga-madanātura Dēvi <small>(अनङ्ग-मदनातुरा देवी)</small>	Visarga	Them, Thham, Dam, Dham, Nam
v. Ananga-rekhā Devi <small>(अनङ्ग-रेखा देवी)</small>	Ananda	Pam, Pham, Ham, Bhau, Nam
vi. Ananga-veginī Devi <small>(अनङ्ग-वेगिनी देवी)</small>	Hāna	Yam, Ram, Lam, Van
vii. Ananga-mkushā Devi <small>(अनङ्ग-मकुशा देवी)</small>	Upādāna	Sham, Shham, Sam, Ham
viii. Ananga-malini Devi <small>(अनङ्ग-मालिनी देवी)</small>	Upēksha	Llam, Koham

This Chakra appears to be surrounded by or from outside, which in fact is illusory and it is only the effect of the combination of the bases of the sixteen petals of the Shodasha-dala-padma, and it is called Kalavikas. There is no real or independent existence of the circle, like the one around the Chaturdashā Chakra.

Kam, Kham, Gam, Ghām, Ngām,
Cham, Chham, Jam, Jham, Nyam,
Tām, Tham, Dām, Dham, Nuam,
Thām, Thham, Dām, Dhām, Nam,
Pām, Phām, Bām, Bham, Mām,
Yām, Rām, Lām, Vām,
Shām, Shham, Sām, Hām,
Lām, Kshām,

are the Bijākshara-s — in the eight petals, beginning from the top —
west, in clockwise direction in the four cardinal points and the
four corners, beginning from north-west.

CHAPTER VIIISHODASHA-DALA-PADMA CHAKRA (३१६२१ - ४३ - ७५१ अंक)

Dritiyavarana
 द्वितीयावरणम्
 (2nd Avarana)

सोनाशा-पा(पुरुष)

Sarvashā-paripūraka (all-wish fulfilling) is the name of this Chakra; it consists of 16 petals; Shodasha-dala Padma is its form; Aim, Kim and Sauh are the Bijakshara-s; Sam Sa-kāra Prakriti; Shodasha-Kalatmaka Chandra-svarūpa (of the form of Moon with 16 digits) is the Tattva; its colour is white; puja-krama in this Chakra is in the anti-clockwise direction, beginning from the front (east): (i) Am, Kamakarshini Nityā-Kalā Dēvi, (ii) Am, Buddhyākarshini Nityā-Kalā Dēvi (iii) Im, Ahomkārakarshini Nityā-Kalā Dēvi, (iv) Im, Shabdakarshini Nityā-Kalā Dēvi, (v) Un, Sparshākarshini Nityā-Kalā Dēvi (vi) Un, Rūpākarshini Nityā-Kalā Dēvi, (vii) Rim, Basakarshini Nityā-Kalā Dēvi, (viii) Rim, Gandhakarshini Nityā-Kala Devi, (ix) Lrim, Chittākarshini Nityā-Kalā Dēvi (x) Lrim, Dhairyākarshini Nityā-Kalā Devi, (xi) Em, Suryākarshini Nityā-Kalā Dēvi (xii) Aim, Nāmākarshini Nityā-Kalā Dēvi, (xiii) Om, Bijakarshini Nityā-Kala Devi, (xiv) Aum, Ātmakarshini Nityā-Kalā Dēvi, (xv) Am, Amritākarshini Nityā-Kalā Dēvi, (xvi) Ah, Sharīrākarshini Nityā-Kalā Dēvi are the deities with their Bijakshara-s in the respective petals; Gupta Yōgini; Aim, Kim and Sauh, Tripurāshī is the Chakrēshvari; Drim, Sarva-vidravini Mudrā Shakti; Iam, Laghimā Siddhi Dēvi; Utsāha is the Sthāyi Bhāva; Vira is the Basa; and Svēla (white) is the colour of this Chakra.

The presiding deities of 16 petals and their alternatives according to some Tāntrik texts, as identified by them, are given below. The objects and Bijakshara-s pertaining to 16 petals are given against each.

Presiding deities	Alternative Nityā-s	Objects	Bijākshara-s
i. Kāmākarshini Nityā Kalā Dēvi <i>(कामाकर्षिनी नित्या कला देवी)</i>	Kāneśvari Nityā	Manas	Am
ii. Buddhyākarshini Nityā Kalā Dēvi <i>(बुद्ध्याकर्षिनी नित्या कला देवी)</i>	Bhagamālinī Nityā	Buddhi	Am
iii. Ahomkārākarshini Nityā Kalā Dēvi <i>(अहोम्काराकर्षिनी नित्या कला देवी)</i>	Nityāklinā Nityā <i>(नित्याक्लिनी नित्या)</i>	Ahaskara	Im
iv. Shabdākarshini Nityā Kalā Devi <i>(शब्दाकर्षिनी नित्या कला देवी)</i>	Bherunda Nityā <i>(भेरुंडा नित्या)</i>	Shabda	Im
v. Sparshākarshini Nityā Kala Devi <i>(स्पर्शाकर्षिनी नित्या कला देवी)</i>	Vahaiyāśini Nityā <i>(वहायाशी नित्या)</i>	Sparsha	Un

Presiding Deities	Alternative Nitya-s	Objects	Bijaksharas.
vi. Rūpākārshinī Nityā Kala Devi (रूपाकार्षिणी नित्या कला देवी)	Mahāvajrāvati Nityā (महावज्रावती नित्या)	Rūpa	Um
vii. Rāsākārshinī Nityā Kala Devi (रसाकार्षिणी नित्या कला देवी)	Shivaduti Nityā (शिवदुती नित्या)	Rasa	Rim
viii. Gandhākārshinī Nityā Kala Devi (गंधाकार्षिणी नित्या कला देवी)	Tvaritā Nityā (त्वरिता नित्या)	Gandha	3 Rim
ix. Chittākārshinī Nityā Kala Devi (चित्ताकार्षिणी नित्या कला देवी)	Kalarandī- Tvarite Nityā (कलारंडी त्वरिता नित्या)	Chit Gandha	1 Rim
x. Dhairyākārshinī Nityā Kala Devi (धौर्याकार्षिणी नित्या कला देवी)	Nityā-Nityā (नित्या-नित्या)	Dhairya	Lrim
xi. Sarityākārshinī Nityā Kala Devi (सर्त्याकार्षिणी नित्या कला देवी)	Nīl spatmākā Nityā (नील पतमाका नित्या)	Sariti	Em
xii. Nāmākārshinī Nityā Kala Devi (नामाकार्षिणी नित्या कला देवी)	Vijaya Nityā (विजया नित्या)	Nāma	Aim
xiii. Bijākārshinī Nityā Kala Devi (बीजाकार्षिणी नित्या कला देवी)	Sarva-mangalā Nityā (सर्व मंगला नित्या)	Vārdhakya	Um
xiv. Atmākārshinī Nityā Kala Devi (आत्माकार्षिणी नित्या कला देवी)	Jvalāmalini Nityā (ज्वलामलिनी नित्या)	Sukhma Sarita (सुखा सरिता नित्या)	Aum
xv. Amritākārshinī Nityā Kala Devi (अमृताकार्षिणी नित्या कला देवी)	Chitrā Nityā (चित्रा नित्या)	Jivana (जीवन)	Au
xvi. Sharirākārshinī Nityā Kala Devi (शरीराकार्षिणी नित्या कला देवी)	Maha Nityā (महा नित्या)	Sthala Sarira (स्थल शरीर नित्या)	Ah
The sixteen vowels Aa, Uu, Ee, Ii, Oo, Au, Ri, Ri	Aau, Iuu, Eeu, Oeu, Au, Ri, Ri	Euu, Iuu, Au, Ri, Ri	Um, Rim, Em, Rim, Um, Rim

are the Bijakshara-s in the sixteen petals, in the anti-clockwise direction, beginning from bottom--east.

This Chakra is surrounded by three concentric circles called VRITTA-TRAYA or the set of Three Circles. These represent the three padas of Nirguna Brahma (see Chapter 11), Taking one.

CHAPTER IXBHŪ-PURA CHAKRA (भूपुर चक्र)

Prathamāvaraṇam
(प्रथमा वर्तवाण्)
(1st Avaraṇa)

त्रैलोक्यामोहना

Trailokyamōhanā (Enchanter of the three worlds) is the name of this Chakra; it is also called Dhāraṇī-sadna-Traya or Prākāra-Traya; its form is Bhū-pura, Tri-Mekhāyuta, Bhū-Chaturasra (Earth-city or Earth-square of three lines or three compounds); Am, Ām and Sauh are the Bijakshara-s of this Chakra; Lan, La-kāra Prakṛiti; Prithivyātmaka (of the form of earth) Tattva; its colour is yellow; Pūjā-krama is Pradakshinā-pūrvaka or in the clockwise direction beginning from the front(East); presiding dakinīs of each Mekha or line along with the Bijakshara-s pertaining to each are given below; Prakata अम्बुदाम् Yoginiś; Am, Ām and Sauh, Tripurā is the name of the Chakreshvari; Dṛām Sarva-samkāshobhīnī is the Mudrā Shakti; Am, Anīmā is the Siddhi Dēvi; Kati is the Sthāyi Bhāva; Shrī-gāra is the Rasa; and the colour of this Chakra is yellow, since the colour of earth is yellow.

This Chakra consists of three consecutive Bimbā-s or discs in the form of squares with portals or gateways (dvāra-s) on all the four sides and forms the base of the Sri Chakra; and these three squares called उत्तरा-Traya and is called Trailokyamōhana Chakra. In the South-Indian Sri Chakra-s, the gateways are kept open; but in most of the North-Indian Sri Chakra-s, the Gateways are shown as closed. Some explain this by saying that the so-called projecting closed parts are only steps or sōpanasas; सोपनास but it is not correct, since they are described as gate or doorways but not as steps, though they appear as steps in Chakras are concerned not in the case of Bhū-prastāra or two dimensional Chakra-s (See chapter 11)

Each of these rekha-s, constituting the three squares of this Bhū-pura Chakra, is the seat of three different sets of Devi-s and contain separate Bijakshara-s; and each line or rekha is attributed a separate colour -- yellow (रुद्र), red लाल and white (श्वर) respectively, starting from inside to outside.

The First (innermost) Rekha is attributed the colour yellow and is presided over by the ten Mudrā Shakti-s (मुद्रा शक्ति) which control the Dikpalaka-s or the deities of the ten directions and are also connected with ten Adhāra-s shown against each. The Bijakshara-s pertaining to the ten Mudrā Shakti-s are given against each.

Mudrā Shakti-s are also worshipped in the Agra Höma or front of every Chakra as well, according to its Nāma Rūpa as shown against each in the table below.

Parāshakti being Trīkālātma त्रीकालात्मा, she becomes Trikhanda

Mudra and is present in the whole Yantra, since the
 Yantra is Trikōnamaya (त्रिकोणमय)।
 गेदामीनुद्वा; तुद रदामीनुद्वा।
 मिदनात्मवैवानो डावणात्यापसहृष्टे।
 तस्मान्तु इति अंरथ्यान्ता रर्च कामाद्य सामिधनी॥

Mudra is so called since it pleases श्रीदेवी every Devata
 and since it destroys (द्वावणात्) every sin and since it fulfills
 every desire (कामना अर्थ)।

Presiding Deities	Dikpāla-s (दिक्षपालाः)	Ādhara-s (आधाराः)	Bijakshara-s	Chakra in which it is worshipped
i. Sarva-sankshobhini Mudrā Shakti (सर्व संक्षेपिणी तुदुराशी)	Pūrvā (पूर्वी)	Akula (अकुला)	Drīm (द्री)	Trilokyanāhana Chakra
ii. Sarva-vidrōvini Mudrā Shakti (सर्व विद्रोहिणी)	Dakshinā (दक्षिण)	Mulādhāra	Drīm (द्री)	Sarvāśāpari- pūralm Chakra
iii. Sarvākarshini Mudrā Shakti (सर्वाकर्षणी)	Paschimā (पश्चिमा)	Svādhiṣṭhāna	Klim (क्ली)	Sarva-sankshobha- Chakra
iv. Sarva-vashanakari Mudrā Shakti (सर्व वश करी)	Uttarā (उत्तरा)	Manipūra	Blum (ब्लू)	Sarva-soubhāgya- dayala Chakra
v. Sarvonnadini Mudrā Shakti (सर्वी-भास्त्री)	Agneyī (आग्नेयी)	Anāhata	Sah (सह)	Sarvārtha- sādhaka Chakra
vi. Sarva-mahākushā Mudrā Shakti (सर्व - महाकुशा)	Nirityā (निर्मुखी)	Vishuddha	Kron (क्रॉन)	Sarva-rakshakara Chakra
vii. Sarva-khechari Mudrā Shakti (सर्व स्वेच्छी)	Vayavi (वायवी)	Lambika	Haskhiprem Sarva-rōgahara (हस्तिप्रेम सर्वरोगहरा)	Sarva-khechari Chakra
viii. Sarva-bija Mudrā Shakti (सर्व बीजी)	Ishānī (इशानी)	Ājanā	Houh (हौही)	Sarva-siddhi pradā Chakra
ix. Sarva-yoni Mudrā Shakti (सर्व योनि)	Urdhvā (उर्ध्वा)	Bindu	Aim (ऐम)	Sarvāsandha- Maya Chakra
x. Sarva-trikhandā Mudrā Shakti (सर्व विसंडा)	Adhah (अधाः)	Sahasrāram	Hormim (होर्मी) Heklrim (हेक्लरी) Hargrah (हर्ग्राह)	Maha-vajra Chakra (महावज्र चक्र)

Mudra and is present in the whole Yantra, since the Yantra is Trikōnamaya (त्रिकोणमय) ग्रीदत्तिमुद्रा; मुद्र ददानीन् मुद्रा। ग्रीदनात्सवैवानां द्वावणात्यापसहृष्टे। तस्मान्मुद्रात् भंरव्याना रर्च कामाच साधनी॥

Mudra is so called since it pleases भीदति every Devata and since it destroys (द्वावणात्) every sin and since it fulfills every desire (कामात् अप्य).

Presiding Deities	Dikpāla-s (दिक्पालाः)	Ādhara-s (आधाराः)	Bijakshara-s	Chakra in which it is worshipped
i. Sarva-sankshobhini Mudrā Shakti (सर्व संक्षेपिणी मुद्राशीति)	Pūrvā (पूर्वी)	Akula (अकुला)	Drūm (द्रूम)	Trilekyanohana Chakra
ii. Sarva-vidravini Mudrā Shakti (सर्व विद्रविणी)	Dakshinā (दक्षिणी)	Mulādhāra	Drīm (द्रीम)	Sarvāśāparipūraka Chakra
iii. Sarvākarshini Mudrā Shakti (सर्वाकर्षणी)	Paschimā (पश्चिमी)	Svādhishtāna	Klin (क्लिन)	Sarva-sankshobha Chakra
iv. Sarva-vashanakari Mudrā Shakti (सर्व वश करी)	Uttarā (उत्तरा)	Manipūra	Blūm (ब्लूम)	Sarva-scubhāgya-dayakam Chakra
v. Sarvonnadini Mudrā Shakti (सर्वी-नादिनी)	Agneyī (अग्नेयी)	Anāhata	Sah (सह)	Sarvārtha-sēdhaka Chakra
vi. Sarva-mahākushā Mudrā Shakti (सर्व - महाकुशा)	Nirityā (निर्मुखी)	Vishuddha	Kron (क्रोन)	Sarva-rakshakam Chakra
vii. Sarva-khechari Mudrā Shakti (सर्व क्षेचरी)	Vayavi (वायवी)	Lambika	Haskhiprem Sarva-rōgaharam (हस्किप्रेम सर्व-रोगहरम)	Sarva-khechari Chakra
viii. Sarva-bija Mudrā Shakti (सर्व बीजी)	Ishānī ¹ (इशानी)	Ajāna	Rohu (रोहु)	Sarva-siddhi prada chakra
ix. Sarva-yoni Mudrā Shakti (सर्व योनि)	Urdhvā (उर्ध्वी)	Bindu	Aim (ऐम)	Sarvānanda-viaya Chakra
x. Sarva-trikhandā Mudrā Shakti (सर्व त्रिखण्डा)	Adhah (आधः)	Sahasrāram	Heraim (हेराइम) Heklīram (हेक्लीराम) Harapuk (हरापुक)	Maha-vajra Chakra (महावज्र चक्र)

Dram, Drim Klin, Blum,
 Sah Kröm Hakhphrem
 Hsrauh

are the Bijakshara-s
 in the ten places, beginning from the bottom gateway on its right
 side—east, in clockwise direction, in the four gateways of the
 cardinal points; then the four corners, beginning from the south-
 east; and then between the eastern gateway and the north-east
 corner and between the western gateway and south-west corner.

The second(middle) Rökha is attributed the colour red (अरुण)
 and is presided over by the eight Matri-s or Matrika-s (अष्टमानि भातु) the worship of which secures control over the Ari-shadvarga (अष्टमका कीर्ति) पाप-पूण्य shown against. The Bijakshara-s pertaining to the Matrika-s are given against each.

<u>Presiding Deities</u>	<u>Ari-shadvarga</u>	<u>Bijakshara-s</u>
i. Brahma Matri (ब्रह्मी भातु)	Kama (काम)	Am (अ)
ii. Mahesvari Matri (महेश्वरी भातु)	Kroda (क्रोद)	Im (इ)
iii. Kaumari Matri (कोमारी भातु)	Loha (लोह)	Un (उ)
iv. Vaishnavi Matri (वैष्णवी भातु)	Moha (मोह)	Rim (रिं)
v. Varobi Matri (वराही भातु)	Mada (मद)	Lrim (लिं)
vi. Mahendri Matri (महेन्द्री भातु)	Matsarya (मात्सर्य)	Aim (ऐं)
vii. Chamunda Matri (चामुण्डा भातु)	Papa (पाप)	Aum (ओं)
viii. Mahalakshmi Matri (महालक्ष्मी भातु)	Punya (पुण्य)	Ah (अ)
Am	Im	Un
		Rim
		Lrim
		Aim

Aum and Ah are the Bijakshara-s in the eight directions in clock-wise direction, in the gateways of the four cardinal points, and then in the four corners, beginning from the south-east.

The Third (outermost or the last) Rökha is attributed the colour white (श्वेत) and is presided over by the ten Siddhi Devi-s which control the nine Sthāyi Bhava-s and the nine Rasas (रस) and Niyati (नियति) shown against. The Bijakshara-s pertaining to the ten Siddhi Devis are given against each.

The Nava-rasa-s, Shringara etc. (see Part-II, Chart) are called Prakriti-s for the creation of the mental world. Without them there can not be the creation of the external world of living creatures (जीव सूत्र) Bhūtaśrishti). Lalitā is Universal Mother. Her abode is Shri Chakra (the Universe). Universe is the outcome of Vikriti-s, and Prakriti-s are primary cause of Vikriti-s. Hence, there is a close relationship between the Navarasa-s and the Universe i.e. Shri Chakra. Their relationship is that of cause and effect.

Like the Mudrā Shakti-s, the Siddhi Dēvi-s also are worshipped in the Agrakona (bottom) of every Chakra as well, as shown against in the table given below. As in the case of Trikhandā Mudrā, Parashakti becomes Sarva-kama Siddhi and pervades the whole Yantra.

Presiding Deities	Sthāi Bhāva-s	Rasa-s	Bijākshara-s	Chakra in which it is worshipped
i. Ānimā Siddhi (आणीभा सिद्धि)	Rati Bhāva (रति भाव)	Śringāra (श्रिंगारस)	Am (अं)	Trailekya mohana Chakra
ii. Laghīmā Siddhi (लोधीभा)	Utsāha Bhāva (उत्साह "	Vīra (वीर)	Lem (ळ)	Sarvashapari-puraka Chakra
iii. Mahimā Siddhi (महिमा)	Shōka Bhāva (शोक भाव)	Karuṇā Rasa (करुण)	Mam (मं)	Sarva-sankshobhana Chakra
iv. Ishitva Siddhi (इष्टिवा)	Rhaya Bhāva (रघ्य "	Rhayanaka Rasa	In (इं)	Sarva-soubhagya dayaka Chakra
v. Vashitva Siddhi (वशित्वा)	Jugupsā Bhāva (जुगुप्सा)	Bibhatsa Rasa (बीभत्सा)	Vam (वं)	Sarvābhakti-gatih Sarvarakshakara Chakra
vi. Bhūkti Siddhi (भूक्ति)	Kṛishna Bhāva (कृष्ण)	Buddha Rasa (बुद्ध रस)	Pam (पं)	
vii. Bhūkti Siddhi (भूक्ति)	Hasya Bhāva (हास "	Hasya Rasa (हास)	Bhum (भुम)	Sarva-rōgahara Chakra
viii. Ichha Siddhi (इच्छा)	Vismaya Bhāva (विस्मय)	Adbhuta Rasa (अद्भुत)	In (इं)	Sarva-siddhiprada Chakra
ix. Prapti Siddhi	Sharma (शर्म)	Shānta	Pam (पं)	Sarvānandamaya Chakra
x. Sarva-kama Siddhi (Mukti Siddhi) (सर्व काम सिद्धि एव अंतिमोत्तमेष्ट)	Nava-bhāva-yuta (नव-भाव-युत)	Nava-rasa (नव रस)	Sam (सं)	Mahavajra Chakra
Vam Sam	Pam Sam	Bhum In	Pam Sam	and In

are the Bijakshara-s in the 10 places, beginning from the bottom gateway, on its right side — east, in clockwise direction, in the four gateways of the cardinal points; then the four corners beginning from the south-east; and then between the eastern gate and the north-east corner and between the western gateway and south-west corner.

The seventh, eighth, and ninth chakras constitute
Samhara Chakra

Ashta-dala Chakra — Samhara-Srishti — Sarva-sankshobhana
Chakra

Shodasha-dala
chakra --- Samhara-sthithi — Sarveshaparipuraka
Chakra

Bhupura Chakra — Samhara-Samhara — Trilokyamohana Chakra

These three chakras constitute Sthula-sharira. (स्थूल-शरीर)

**TRITIYATARANGA
(APPENDICES)**

APPENDIX - I**SYMBOLISM IN TIBETAN BUDDHISM**

Yidam (यिदम्) and Yab-Yum-Pose (यब्-युम्-तुड़ि)
By
Swami Pranavananda

Every Buddhist Sect in Tibet, every gompa(monastery) and every lama(Tibetan high monk) has a Yidam(Ishta-devata) tutelary deity, or god-protector of its or his own. The Yidam of lama and that of the sect or monastery to which he belongs need not necessarily be the same. It is only a monk that can propitiate or worship the Yidam directly, the householder(grihastha) cannot do so but through a monk. Dolma(Svēta Tāra) is the only Yidam of the higher order, who can be worshipped by the layman.

The Yidam is almost invariably represented in Yab-Yum Mudra (father-mother pose). The fundamental principle of the Yoga system namely the union of the individual soul with the Universal spirit or the union of the spirit with matter is symbolically represented by the Tibetan mystics as Yab-Yum. Yab represents the primeval male, Purusha, Pure consciousness which is static, Divinity, Shiva, Vajra-dhatu, or the subject; Yum represents primordial female (or producing) principle, Prakriti(matter), Universe of Multiplicity which is kinetic, shakti, kali, garbha-dhatu, or spiritual communion with the most high. Copulation in the form of Yab-Yum pose, signifies the union of Prakriti and Purusha or the iksya(merging) of Atma(individual) and Paramatma(the supreme); in one word copulation is the symbol of bliss (Ananda), like the highest pleasure in sensuous world. This is not a new conception or innovation of the Tibetans, but it is simply borrowed from the Tantrik School of India, which propounds that the Absolute Truth is the union of Shiva and shakti. In Vaishnava Bhakti cult also, Krishna represents Paramatma and Sātyabhama or Radha is symbolic of Prakriti, shakti or Universe; and their union or the symbiotic sublimation of the soul with the Lord, symbolizes pure consciousness. So the love between Lord Krishna and Rādhā is not a mere sensuous love story, But is a symbolic representation of the highest truth, in the mystic cult. Yum is the feminine emanation from the Yab and is a part and parcel of it and represents the Yab's shakti or energy, in female form. So, there is no dual principle or duality in Divine couples or Yab-Yum; but it is the only expression of essential oneness.

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That is why, in the icon of Ardha-Nārīshvara, the right half is Shiva and the left half is Pārvatī. As a matter of fact, Yidam is considered by Tibetans to be more efficacious when worshipped with his shakti in Yab-Yum pose. This posture is also called Vajra-Mudrā. In the esoteric doctrine, Vajra is the symbol of Linga - the symbol of productivity or creation.

The Yab-Yum mudra is geometrically represented in Mandalas or Yantras by two triangles— one resting on its base and the other resting on its apex, mutually and inextricably inter-locked as shown below:-

The first represents Yoni, Prakriti, imperfection, the exoteric principle, or objectivity and the second represents the linga, purusha, perfection, the esoteric principle or subjectivity. Subjectivity and objectivity, ~~without~~ acting and reacting upon each other, produce this universe of diversity and manyness. This is the underlying principle for representing the Brahmanda chakra or the wheel of universe by two inter-locked triangles. Various forces of the Mula-Prakriti or Maha-Kali have been represented as different Yum or Matrikas of different Yabs. Just as the Hindu, whether male or female, has not got even the least idea of sex or sensuous feeling, while worshipping the linga or phallus of Shiva, so also a Tibetan, when he or she does the worship of the Yidam, in Yab-Yum pose, without any idea of sex.

CHHAM (CH)

Lamas of higher order usually retire to a solitary place, almost invariably to a cave for a month or two in a year, for the worship of their Yidam. This kind of retirement, either for a short time or for a long ~~time~~ period, is called Chham in Tibetan. The author was in Chham for a month in Pushya 1945, with the Tulku Lama(avatari or incarnation lama) Sri Jayan Chhoejur,

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popularly known as Nav-Kushok, of the Simbiling Gompa, in a
cave in Kailas-Mānsarovar Region.

At the commencement of the chham the lama does digbandhana of the cave or the place where he intends staying for the purpose. Digbandhana (restraining of the quarter) is a tantrik rite by which he controls and restricts all evil spirits and evil influences, coming from all quarters, to throw obstacles in his sadhana (spiritual practices). During the period of chham, the lama would neither go out of the cave even for attending the calls of nature nor would he speak with any outsider but for a servant or a monk-disciple, who would be putting up in separate chamber of the same cave, for cooking his food and for rendering any other service, nor any outsider is allowed to enter the cave. Almost the whole of the day from 4.a.m to 9.p.m. is spent in japa - systematic and rhythmic repeating of the mantra of the Yidam a number of times. During the period of chham, the mantra of the Yidam is repeated, concentrating his mind upon the deity, 50,000 times, a lakh, a million times, or any number that he has fixed to do. At the completion of the fixed number and of fixed time, pūrnāhuti (or final fire-oblations) are offered with elaborate rites which may take four to five hours. As in other rites, sattu(parched barley-powder) and butter images (शिर) of a particular type and designs are made for the occasion. The chhopas made for each Yidam vary in shape, size, and number, though some are common. Splinters of wood of a particular species and length, clarified butter dūrvā(a kind of grass), barley, wheat, rice, peas, til(seasame) seeds, mustard seeds, rice-pudding, etc, are used for ahutis.

Tibetans believe that if chham is properly observed for a sufficiently long period, the Yidam would manifest itself to the devotee and lead him to the highest blissful state. It may be noted here that according to Tibetan Buddhists, Nirvāna or the highest state of perfection is not extinction of the self, but blowing out the flame of selfishness and longings and the attainment of the highest blissful state. Chham is also observed often times, for the fulfilment of some desire of the observer himself or of his devotee.

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MANDALA (MANTRA)

Every Yidam has got a separate mandala which is used only in the worship of that particular deity. A mandala or yantra is a mystic diagram geometrically subdivided into circles, or semi-circles, squares, rectangles, triangles, or chords in which are painted some symbols, deities, and bijaksharas (germinal or mystic letters). These yantras are both in leniar drawings as well as in relief models. When the Yidams are worshipped in the gompas, their respective mandalas are elaborately prepared, with finely powdered stone, dyed in varicus colours. They are drawn in relief with minute details, wonderful precision, execution and great skill. The author witnessed four such mandalas or yantras in the simbiling monastery of Taklakot, in Kailas Manasarovar Region, where the writer so-journed as an inmate for some time in 1936-37 and 1943-44. The diameter of the yantra ranges from 4 to 5 feet. For the portable use of individuals during chham, the mandalas of different Yidams are painted on banners and planks of wood.

It is said that Tibetan lama-teachers took these Yidams from Bharatavarsha to Tibet. So the names of the lamas who had actually invoked or took them to Tibet are given both in paintings and in books, written about the Yidams. There are a number of Yidams in Tibetan Buddhism, like Demchhog, Sangdul (Presiding deity of Gurla Mandhata) Jigje, (Yamantaka), Kunrig, etc. The writer proposes to give from time to time, the description of a number of these tutelary and other deities of Tibetan pantheon, which may throw some light on the undeciphered icons of India.

In this context, it would not be out of place if I just note down the following few points which would be of allied interest to the reader. According to Tibetan Tantriks, sound and light are closely connected with each other. They believe, like the yogic teachers of India, that the universe is full of vibrations from the subtlest to the grossest and that the sound and forms are the manifestations of the universal oneness, with varying frequencies and lengths. Some Sadhakas (spiritual aspirants) concentrate on sound through the medium of mantras and some others on forms. To the Tibetan Tantrik every colour has a sound and every sound a colour. So different colours are attributed to the fifty bijaksharas of the Sanskrit alphabet.

Though Tibetan language consists of only 33 letters, all the fifty letters of the Nagri script had to be adopted by the Tibetans, by some manipulation of mantras etc., for the observance of Tantrik practices (and for noting down sanskrit words), since Tibetan Tantricism is almost a carbon copy of the Indian Tantricism. So also, different mantras (charged formulae) have different colour forms. Even the five subtle vital airs or pranas - Prana, apana, vyana, udana, and samana - are attributed the colours of emerald, evening sun, datura flower, lightening and milk; and the five subtle as well as gross mahabhutas - prithvi (earth), apas (water), tejas (Fire), Vayu (Air) and Akash (sky or ether) are said to have yellow, green, red, white and blue colour, respectively. The repetition of a mantra (sound) reveals the form of the presiding deity of the mantra, which is as it were enshaded in bijaksharas (germinable mystic letters) constituting a particular mantra. The meaning conveyed by the letters, constituting a mantra, as the vibrations that are set up by its concentrated repetition. Thus, each mantra pertains to a particular psychic power, which is termed Devata of that mantra.

Mantra provides formula, consisting of certain bijaksharas and mandala or yantra, a diagram of geometrical figures - triangles, squares, rectangles, circles, chords, etc., and enclose the bijaksharas in a particular sequence in order to pool the various latent forces in the mandals, to make them grow into a gigantic tree. Hence, mandala is a diagram of forces; Tantra is the text dealing elaborately with every aspect of the deity, mantra, and yantra, including all rites and rituals and the way to attain the deity, the central point of the yantra and the essence of the mantra.

DEMCHHÖG OR SHAMVARA (ཐମ୍ଚୋଗ ଶମବରା)

Demchhk or Demchhog is the presiding deity of the Holy Mount Kailas, according to Tibetan mythology and scriptures and belongs to the class of Dharmapalas. He is also the presiding deity of two more mounts, (1) Lapchi on Nepal Border and (2) Chari, 200 miles east of Lhasa. The iconographic form of Demchhog is highly interesting as understood in the light of the explanation which Tibetan mystics offer for the many attributes associated with him. The following

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is the exposition, as given to the author by the incarnation
Lama Nava-Kushok of the simbling Goppa, taken from the book
Yidam Demchhog. According to them, Demchhog represents supreme
bliss; as he is of the rank of the Buddha.

Shamvara is an Asura(demon) in Indian mythology, who
is opposed to Indra. Sham in sanskrit means bliss and vara
screening, so shamvara is a demon who withholds bliss. Vara
also वरा means excellent, so the name shamvara has been translated
as bliss supreme - Demchhog, into Tibetan and became the deity
Supreme bliss and was identified with shiva, the presiding
deity of Kailas.

Demchhog has four faces - the middle one is blue, the right
one is white, the left green, and the back one is red.
They represent the four-fold sets of ideals like four
elements - earth, water, fire, and air; for virtues -
compassion, affection, love and impartiality, and so on.
Each face has three eyes, which symbolise that he knows the
past, present, and future, that the three worlds are under his
vision, and so on.

Each of his heads is adorned with a crown of five
skulls representing the five-fold wisdom. The faces frown
and the teeth are set, showing that all vices are overcome
by him. On each head the hair is tied in a knot and each
skull in the crown of the head is adorned with a pearl or gem
showing that the merit has been acquired to the fullest degree.
The wheel of bone over the head is symbolic of meditation.

The ear-rings symbolise fortitude; necklace charity;
bracelets chastity; and girdle symbolises energy. His blue
body is the symbol of never changing form.

Demchhog has twelve hands which represent the knowledge
of the twelve causes of the round of life; avidya(malice)
sanskara(tendencies mental and physical) Vijnana(knowledge)
namarupa(name and form) shadayantana(six organs of sense)
sparsa(touch) vedana(pain) upadana(cause) bhava(being) jati(caste)
trishna(desire) and jara-marna(old age and death). The first

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pair of upper hands holds dorje(vajra) representing the knowledge and tilbu(bell) the method. To show that they are ever in union, the two hands clasp the shakti. The second set of two hands holds a raw elephant-hide which they are tearing asunder. Elephant-hide is the symbol of nescience. The third right hand brandishes a tari(battle axe) with which he cuts off the ties of birth and death; the fifth right hand holds a di(dagger) to show that the six sins of pride, etc, are cut off; and the sixth right hand grasps a khatam(trishula-trident) showing that the root passions of kama(desire), krodha(anger), and lobha(greed) are controlled.

The third left hand holds a khatvanga(a staff surmounted by a human skull, dorje, or amrita-kalasha) a sign of supreme blish; the fourth left hand holds a blood filled kapala(human skull) signifying that all ideas, material as well as non-material are done away with; from the fifth left hand dangles a thagpa(rope or noose - pasha) which denotes knowledge that grasps the nature of sentient beings; and in the sixth left hand is the head of four-faced chhangpa(Brahma) showing that all delusions of wordly cycle(samsara) have been shaken off.

He tramples an emaciated figure of Bhairava, symbolising time, under his right foot and his left leg spurns the form of a black demon, kalaratri, symbolizing space. Both these bodies are four-armed, the former a male figure and the latter a female one. In the nine-foot high stucco model of Guru-gen there are four female zigzag figures under the right foot and four male figures under the left foot of Demchhog.

Round the waist, Demchhog is loosely draped in a tiger-skin as he is released from all distinction of matter and spirit. There is full symmetry and grace in his body, his countenance is heroic, stern and passionate, and his features are of a peaceful cast. This is the ugra(fierce) form of Demchhog. In the Tibetan mythology, most of the deities have three forms - the ugra or the fierce form, the ranjaka or the fascinating form, and the saumya or the peaceful form.

Dorje-Phangmo(Vajra-varahi-thunderbolt-sow) is the Yam or divine consort of Demchhog. The small snow-clad pyramidal peak called Tijung, that is adjacent to mount Kailas on its western side, is the abode of Dorje-phangmo.

Demchhog's Yum, symbolic of energy, clings to him in an inextricable embrace. She is red in complexion like the pomegranate flower, which, in Tibetan art, is the symbol of affection for all beings. She has only one face, since all things have one taste; she possesses two hands, for she comprehends both aspects of truth - the apparent and the real; her right hand holds a curved knife which is wisdom or consciousness that cuts away all qualifying thoughts and passions. She brandishes this weapon in all directions. With her left hand she clasps her partner. To signify that she has untied the knot which holds all things to be what they appear, her hair is loose and flowing. She is naked, for she is free from the obscuring veil of passion(kama). She, like her partner, is three-eyed and wears the crown of five skulls of five wisdoms.

When Dorje-Phangmo is depicted separately, either in painting or in bronzes, she holds a vajra in her right hand, with the index finger raised and carries in her left hand a kapuk kapala(skull) and khatvanga(skull, mounted on a staff). She is three-eyed and bears the six auspicious symbols and is nude. She wears a garland still dripping blood and tramples kala bhairava under her right foot and kala-ratri under her left foot. She is painted red and is considered to be the embodiment of sahaja-ananda.

He Demchhog is Purusha and she Dorje-Phangmo is Prakriti. They are inseparable; so, they are shown mutually interlocked and touching at all points of contact. The ten foot high stucco model in Guru-gem gompa and the bronze miniature in simbling gompa are of this type. In some paintings, the right leg of the Yum is thrown hanging over the left thigh of the Yab and this is the type of the pose in the banner painting collected by August Gansser from the deserted cave-city of Pangtha. Still in some other paintings, both the legs of the Yum intertwine the Yab; this is the type of representation which the writer has seen in the banners of simbling gompa. There is a good collection of Yidams in Yab-Yum pose in the State Museum and in the Art Galleries of RTR N.B.Jalan, at Patna. The marriage is consummated in the midst of a halo of flames, the fire of Supreme-wisdom, which burns up all obstacles and nescience. Mithuna, in the divine plane, is an expression of ineffable joy or bliss supreme indescribable.

In Tibetan paintings of gods and goddesses, bliss is represented by blue colour, and devotion to the service of beings by red colour. So, most of the Yidams are painted in blue and red.

THE FOUR MAHA-PITHAS

There are four maha-pithas of mahatripurasundari, mentioned in the puja of the Eighth Āvaraṇa in Shri Chakra, Namely (1) Kamagiri (2) Jālandhara, (3) Purnagiri, and (4) Mahōdyaṇa-pitha.

1. KĀMAGIRI-PITHA

About five miles from the railway station of Gauhati, the capital of Assam, is the pitha of Kāmarūpa-Kāmakhyā, situated on the top of the beautiful Nilachala, overlooking the islands in the half-a-mile broad river Brahmaputra flowing below very rapidly. Kamarupa-Kamakhya has got a hoary antiquity associated with Narakasura, Hidimbpura, Shōnitpura, Nagaraj, Ahom, Coochbihār, and other ancient kingdom and principalities of Pragjyotishpura. Narakasura's son Bhagadatta took part in the Mahabharata war and died in the hands of Arjuna. Bhānumati, the daughter of Bhagadatta was married to Duryodhana. Bhagadatta, the king of Pragjyotishpura, took part in the war at kurukṣetra, as an ally of Duryodhana and his elephant Supratika created havoc in the army of Pandavas. Rukmani the daughter of Bhishmakarāj, was married to Shri Krishna. Bānāsura's daughter usha was married to Aniruddha, the grandson of Shri Krishna. Bhima married Hidimba here and the sons born of her took a decesive part in the Mahabharata war, he fought so devastatingly and frightfully that the Kaurava army was so much alarmed, that to kill him Karna had to use his thatastra against him which was in reserve to kill Arjuna. Arjuna married Chitrāngada the daughter of King of Manipurā, and Babruvahana was born to him during the Kāmāgiri Vanavāsa of Pandavas. Arjuna is also said to have married Ulopi and Pramila the daughter of the Queen of the Woman-kingdom of Jayantiya of that time. Kumāra Bhaskaraverman, king of ancient Kamarupa, dressed as Brahma attended the Buddhist congress at Kannauj with an escort of 500 elephants, for which Kamarupa was noted, along with Harshavaradhana dressed as Indra with a similar retinue of 500 elephants.

On-side the temple there is a Yoni-mandala of Mahakameshvari 18" long and 9" broad on a natural rock, with veird stories of antiquity woven round it. This is one of the four Maha-Pithas of Mahatripurasundari, described in the Trikōna Chakra of Shri Chakra (Ashtama-Āvaraṇa). There are a number of Kunds or water tanks like the Saubhāgya Kund and others all around the Temple. During the rainy season when the level of the water in Saubhāgya kund rises, water percolates into the pitha of Kamakhya, dissolving the puja kumkum turning it into bloom-like liquid.

Spread over the Nilāchala, there are the ten temples of Dasa-mahāvidyās, of the pancha-Śivas (1. Ishana-east face, 2. Aghora-South face, 3. Vāmadeva-West face, 4. Tatpurusha-North face and 5. Sadyojata-Top face), of Bhairavi, Vishnu and a host of others with histories and legends attached to each.

A large number of goats and doves are sacrificed just outside the temple. This is an all the year round pilgrimage. According to the Northern Indian Calender (where the lunar month begins with Krishnapaksha), the Pitha is believed to menstruate on Ashadha (Krishna Pratipada) in the pitha-kshetra Dvitiya and Tritiya days; and as such the temple is completely closed during that period.

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Situated sixty four miles south of Gauhati is the beautiful hill station of shillong, the capital of the newly formed state of Meghalaya. There are a number of waterfalls and beauty spots all round. It is like miniature Kashmir. Further south of shillong is the famous place of cherrapunji, which receives the maximum rainfall in the world and it rains here almost all throughtout the year.

2. JALANDHARA-PITHA

At a distance of about a mile from Jullundur city Railway junction (Punjab) there is a well known place called Devi-Talav. There is a long history about it, old and recent which I do not propose giving here. On the Southern side of the tank there is a not very old temple of Tripuramālinī Devi, in which there is an ordinary marble idol of four-handed Simhavāhini Devi, one foot high. There is a sign board put up on the Gate "Triptimālinī Dēvi, Ancient Temple" (). This is said to be the original site of Jalandhara pitha and the old temple had been destroyed by Mohammadan Invaders. Maharaja Ramjit Singh of Punjab helped a devotee in getting the present temple reconstructed. A little further west of this temple, in the south-western corner of the tank, there is a small temple of kali, beneath which some believe, that there is the original stone Vamasthana-pitha of Devi. Whatever might be the actual site of the original temple, the Jalandhara-Pitha is definitely in the Devi-talāv area, which is about ten acres in extent.

Ten or fifteen years back, some devotees had collected two or three lakhs of rupees to construct a temple of Krishna in the tank, but the project failed and the money is said to have been misappropriated. In another attempt, a batch of devotees collected two lakhs of rupees to erect a Rama's temple, but this project also failed, though the idols were brought. Another trial has been made to build a Devi's temple; a Marwadi gentlemen voluntarily donated fifty thousand rupees-worth of three marble icons- life size Ashtabhuja Simhavāhini, Vaishnavi Dēvi, Mahalakshmi, and Mahesvaravat which are installed in a big temple facing east, erected in the tank, more towards the west than to the east. There is a spacious Bhajan hall in front of the sanctum sanctorum. The tank is about a hundred yards long east-west and ten to twelve feet deep. The installation ceremony was performed on a grand scale on the Vasantapanchami day Feb 16, 1975. There are a number of temples round the tank. The temple is expanding rapidly; decorations and finishing touches are being given.

3. PURNAGIRI - PITHA

Purnagiri, the third Mahā-pitha is at a distance of 13.5 miles from the N.E Railway terminus of Tanakpur in Nainital District of U.P. A big mala is held here for 1.5 months beginning from Vasantha Navaratas (March-April) and ending during Sharad Navaratas (Sept-Oct). Over a lakh of devotees and a half pilgrims visit this pitha annually. Temporary sheds are erected here by the forest Department and the District Board creates water facilities during the mela days Govt. Roadways buses run regularly at frequent intervals from Tanakpur to Thuli-gad, a distance of 9 miles. From Thuli-gad, Purnagiri peak is at a distance of 5.75 miles with steep ascents and descents on the way. One and half miles before reaching Purnagiri-Pitha, at Tunyas there is a pucca Ashram and Dharmashala of Brahmachari.

The traditional Purnagiri-Pitha is a bare rock projection at the extremity of the eastern arm of Purnagiri peak which rises 600 ft sheer from here and it is 2,500 ft. above the sea level. Around the year 1966^g some devotee has placed a miniature marble temple 3' x 1.5' x 1', with one foot marble image of Durga riding on a tiger, at the site of the pitha. Hardly ten or twelve people can stand here at a time and pilgrims come and go in quick succession. The rock is very precipitous towards the Kali river, which winds its meandering courses about a thousand feet below, forming the boundary between India, and Nepal. The place commands a grand panoramic view of the surrounding hills, the serpentine kali, and the Sivalik range in Nepal across the kali. It is simply thrilling. The Whole atmosphere here pulsates with spiritual vibrations.

4. MAHODYANA - PITHA

In the main compound of the famous Puri Jagannath Temple, situated on the proper right, on the back side, there is a separate temple of Vimla Devi. The icon is of life size. This is the Mahodyana-pitha, the fourth and the most important of the Mahāpithas of Mahātripura-sundari.

...../62

APPENDIX III

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I have come across five different sets of 64 Yogini-s:

(1) from Rudrayamala Tantra (2) Agni Purana (3) Homa Shata Chandi Yoga
 (4) Mantra Mahodadhi and (5) from the introduction
 of an English translation of Lalita-sahasranama. I herein give below
 the list, as given in Rudrayamala Tantra.

- | | | | |
|-----|----------------|-----|------------------|
| 1) | Diviya-yogini | 2) | Maha-Yogini |
| 3) | Siddha-Yogini | 4) | Maheshvari |
| 5) | Pishachini | 6) | Dakini |
| 7) | Kalaratri | 8) | Nishachari |
| 9) | Kankali | 10) | Rudra-vetali |
| 11) | Hunkari | 12) | Bhuvaneshvari |
| 13) | Urdhvakeshi | 14) | Virupakshi |
| 15) | Shushkangi | 16) | Narabhojini |
| 18) | Phatkari | 18) | Verbhadra |
| 19) | Dhumrakshi | 20) | Kalahapriya |
| 21) | Raktakshi | 22) | Ghorarakshasi |
| 23) | Vishvarupa | 24) | Bhayankari |
| 25) | Kamakshi | 26) | Ugra-Chamunda |
| 27) | Bhishma | 28) | Tripurantaka |
| 29) | Vira-kaumarika | 30) | Chandi |
| 31) | Varahi | 32) | Mundadharini |
| 33) | Bhairavi | 34) | Hastini |
| 35) | Krodha-dumukhi | 36) | Pretavahini |
| 37) | Ranadurga | 38) | Dirghalamboshtni |
| 39) | Malati | 40) | Manta -Yogini |
| 41) | Asthini | 42) | Chakrini |
| 43) | Graha | 44) | Kankali |
| 45) | Bhuvaneshvari | 46) | Kantaki |
| 47) | Katki | 48) | Shubhra |
| 49) | Kriya | 50) | Duti |
| 51) | Karalini | 52) | Shankhini |
| 53) | Padmini | 54) | Keshirabi |
| 55) | Asandha | 56) | Prahariini |
| 57) | Lakshmi | 58) | Kamuki |
| 59) | Lola | 60) | Kakadrishti |
| 61) | Adhomukhi | 62) | Dhurjati |
| 63) | Malini | 64) | Ghora |

APPENDIX IVB I B L I O G R A P H Y

1. Shrividyaranava Tantra, Parts I & II (Sanskrit) Edited by Shri Ramachandra Kak & Harabhatta Sastry, Srinagar (Kashmir) 1938
Prince of Wales Sarasvati Bhawan, Price Rs 75/-
2. Shrividyaratna Sutrani (Sanskrit) by Shri Bhagavatpada Gaudapadacharyam No. II Superintendent, Government Press, Allahabad, Government Sanskrit Library, Banaras, Price Rs 25/-
3. Subhagodaya (Sanskrit) by Govindapadacharya, Published by Uttar Pradesh Government Press, Allahad.
4. Yogini-hridaya with Bhaskararaya's (Sanskrit), Saraswati Bhawan Granthamala, Varanasi, Price Rs 10/-
5. Sharada-tilakam (Sanskrit) Chaukhamba Sanskrit Series Office, Varanasi-1
Price Rs 15/-
6. Nityotsava by Umananda Nath, Supplement to Parashurama Kalpa Sutra (Sanskrit), Edited by Shri A. Mahadeva Sastri, Baroda Oriental Series, 1948, Price Rs 25/-
7. Matrika-Chakra Viveka (Sanskrit), Kashi Sanskrit College Saraswati Bhawan Grantha Mala, Varanasi - Price Rs 25/-
8. Shrimat-prapanchasara Sangraha (Sanskrit) by Tanjore Saraswati Mahal Series No. 98 Tanjore Saraswati Mahal Library, Tanjore, Price Rs 21/-
9. Prapanchasara by Adi Shankara (Sanskrit), Vani Vilas Press, Srirangam.
10. Mahanirvana Tantra (Sanskrit)
- 10A Jnanarma Tantra Anandeshrama Series Poona 1912
11. Pingala Tantra (Sanskrit)
- 11A Kularnava Tantra
12. Durvasa Lalita Visati or Arya Visati (Sanskrit)
13. Saubhagya Chintamani (Sanskrit)
14. Shri Prabhu Vidya Prasarnava (Sanskrit), Thakurprasad & Sons, Rajadaraja Varanasi, Price Rs 10/-
15. Shri Vidyarnava Tantra, Prathama Khanda (Sanskrit) Kalyan Mandir, Prayag-6 Price Rs 15/-
16. Saptashati Sarvasvam (Sanskrit), Naval Kishore Press, Lucknow Price Rs 10/-
17. Trilokyamohana Kavya, Indrayamala
- 17A Vilasa by with commentary, edited by Pandit Mukundarama Shastry, Kashmir - Series of texts and studies Nos. XII Srinagar, 1918
18. Kamakala Vilas (English) by Sir John Woodroffe, Ganesh & Co., Madras-17
Price Rs 10/-
19. Kamakala Vilas (Sanskrit & Telugu) by Shri Simhambhotla Ramamurthy Sastry, Vavilla Ramaswami Sastrulu & Sons, Madras, Price Rs 4/-
- 19A Saundaryalahari with 9 commentaries and notes and published by Shri Kuppnevami Ayyar of Shri Bharatiya Vidya Bhawan, Madras under the guidance of Shri Sankaracharya of Kanchi Kamakodi & Co. Madras and the English Translation, 1976.

B I B L I O G R A P H Y

1. Shrividyaranava Tantra, Parts I & II (Sanskrit) Edited by Shri Ramachandra Kak & Harabhatta Sastry, Srinagar (Kashmir) 1938
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- 10A Jnanarma Tantra Anandeshrama Series Poona 1912
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- 11A Kularnava Tantra
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15. Shri Vidyarnava Tantram, Prathama Khanda (Sanskrit) Kalyan Mandir, Prayag-6 Price Rs 15/-
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- 19A Saundaryalshari with 9 commentaries and notes and of Shri published by Shri Kuppuswami Ayyar & Co. Madras under the guidance of Shri Sankaracharya of Kanchi Kamakodi and the of Shri T.R. Ramakrishna Sastry and his Bharatiya Vidya Bhavan, New Delhi Collection English Translation, 1976.

20. **Boundaryalahari (Sanskrit & Telugu)** Lakshmidhara's Commentary with Telugu Translation by Shri Chadalavada Jayarama Sastry, Trunk Road, Nellore, Price Rs 16/-
21. **Boundaryalahari (English)** Commentary by Shri Subrahmanyam Sastri, Theosophical Publications, Adayar Madras Price Rs 7/-
22. **Shri Lalitha Sahasranama Bhashyam** - By Bhaskararaya (Sanskrit) translated into Telugu by Shri Ponguru Suryanarayana Sarma, Published by Shri B. Venkateswara Rao, 168, Parasuvakkam High Road, Madras-54
- 22A **Lalita Sahasranamam with commentary**, translated into English by R. Anantakrishna Sastry, Published by the Theosophical Publishing House, Madras
23. **Lalita Sahasranama Stotra (Sanskrit & Telugu)** by Shri Simhambhotla Rama Murty Sastry, Vavilla Ramaswami Sastrulu & Sons, Madras, Price Rs 5/-
24. **Lalita Sahasranama (English)** translated by Shri Chaganty Suryanarayana Murty Ganesh & Co., Madras - 17 Price Rs 6/-
25. **Lalita Sahasranama , Trishati, Khadgamala Stotra etc.** (Sanskrit in Telugu Script), Vavilla Ramaswami Sastrulu & Sons, Madras - Price 1/-
26. **Lalitha Trishati with Shankara Bhasya (Sanskrit)**, N. Rajan & Co., Veppery, Madras, Price Rs 2.50
27. **Lalita Trishati Bhashya (English)**, by Shri Chaganty Suryanarayana Murty, Ganesh & Co., Madras-1 - Price Rs 5/-
28. **Mantrenmahodadhi, Sateeka (Sanskrit)** Venkatiswar Press, Bombay, Price Rs 12/-
29. **Pratishtha-knlp (Sanskrit)**, Venkateswar Press, Bombay
30. **Shakthi and** by Sir John Woodroffe, Ganesh & Co., Madras
31. **Garland of letters** by Sir John Woodroffe, Ganesh & Co., Madras 1922
32. **Pratishtha-paddhati (Sanskrit)**, Sri Swami Prankushakrita, Price Rs 10/-
33. **Pratishtha-paddhati (Sanskrit)**, Sri Vayunandankrita, Price Rs 15/-
34. **The Garland of Letters (English)** by Sir Sir John Woodroffe, Ganesh & Co., Madras - 17 Price Rs 15/-
35. **Serpent power (English)** by Sir John Woodroffe, Ganesh & Co. Private Ltd., Madras 17 - Price Rs 30/-
36. **Sadhana and Self-realisation (English)** by Shri Swami Pratyagatmananda Saraswati & Sir John Woodroffe, Ganesh & Co., Madras - 17 - price 5/-
37. **Bhavanopanished (Prayogavidhi)**
38. **Lalita Chatushastupachara Sangraha**
39. **Tripuropanished**
40. **Lalita Tripurasundaryopanishad**
41. **Devyatharvopanishad**
42. **Kaulopanishad**
43. **Tripuratapinyopanishad.**
- The above seven Upanishads (Sl. Nos. 35 to 41) can be had in 103 Upanishads, Published by Nirmayasagar Press or Venkateswara Press, Bombay.
44. **Shrinagara Vimarsham or Lalita Stevaratnam (Sanskrit & Tamil)** by Shri N. Subramanya Bhattar, Gubapanda Mandali, Mambalam, Madras Price Rs 2/-
- Bijaya Vidya Bhawan, New Delhi Collection

45. Shri Vidya Saparya Paddhati (Sanskrit) by Shri N. Subramanya Sastri, Guhananda Mandali, Mambalam, Madras - Price Rs 5/-
46. Shri Vidya Nityahnika (Sanskrit) compiled by Shri N. Subramanya Ayyar, Guhananda Mandali, Mambalam, Madras, Price Rs 5/-
47. Varivasya Rahasya (Sanskrit) by Bhaskararaya, Theosophical Publications, Adyar, Madras, Price Rs 5/-
48. Sankhya Darshana (Sanskrit) by Shri 108 Bodhananda Bharti Maha Swaminah of Pushpagiripitha of Sringeri Virupakasha.
49. Vimarshamrita (Sanskrit) by Shri Paripurna Prakashananda Bharathi MahaSwaminah, Bodhananda Matha, Krishna-lanka Vijayawada, Price Rs 5/-
50. Matrike Prasada (Mouna Tantra), (Sanskrit) by Shri Paripurna Prakashananda Bharathi MahaSwaminah, Bodhananda Matha, Krishnalanka, Vijayawada, Price Rs 3/-
51. Saubhagya Ashtottara Shatanana-stotra (Sanskrit), Gita Press, Gorakhpur - Price Rs 5/-
52. Soubhagya Ashtottara Shata Namavali (Sanskrit & Tamil) Shri Semadeva Samra, Mambalam, Madras - Price Rs 0.30
53. Shri Vidyodantam (A brief history of Shri Vidya) (English) and Telugu by Shri Jagadgura Kalyananana Bharathi, Sri Sadanam, Guntur (A.P) Price Rs 2/-
54. Shakti-Anka of Kalyan (Hindi) 1937, Gita Press, Gorakhpur
55. Shri Chakra (English) by Shri S. Sankaranarayanan, Aurobindo Ashram, Pondicherry, Price Rs 10/-
56. Shri Mahatripurasundari Puja Kalpah (Sanskrit in Telugu Script), Vavilla Ramaswami Sastrulu and sons, Madras, Price Rs 1.50
57. Shri Vidya (Sanskrit & Tamil) by Shri N. Subramanya Ayyar 'Anna' Ramakrishna Matha, Mylapore, Madras, Price Rs 3.50
58. Shri Chakra Vilasanamu (Telugu) by Shri Tummalapalli Ramalingaswara Rao, Vavilla Ramaswami Sastrulu & Sons, Madras, Price Rs 5/-
59. Shri Vidya Puja Paddhati (Sanskrit & Tamil) by Shri T. Kalyanasundaram Iyer, 14, Perumal Tank Square, East Road, Madurai, Price Rs 10/-
60. Devi Puja - Kalpaha
61. Quintiescence of Shri Vidya - Mahamanustava of Shri Kapali Sastry (Translation into English) by Shri S. Sankaranarayanan, Aurobindo Ashram, Pondicherry - Price Rs 6/-
62. Shakti Darshana (Hindi) by Shri Kalicharan Pant, Kalyana Mandir, Alipi Bagh Road, Prayag-6, Price Rs 3/-
63. Further Lights: The Veda and the Tantra (English) by Shri T.V. Kapali Sastry, Publisher: Sri Aurobindo Library, 369, Esplanate, Madras
64. Sri Aurobindo on the Tantra (English), Sri Aurobindo Ashram, Pondicherry-2 - Price Rs 2/-
65. Shri Vidya Nityarchana, Kalyana Mandir Allahabad-6
66. Shri Chakra Puja (Telugu) by Sri T. Ramalinga
Bharatiya Vidya Bhavan, New Delhi Collection
Published by Shri Sarda

67. **Soundaryalahari (English)** Edited, translated and presented in photographs for each sloka and 9 coloured photo by W. Norman Brown, Professor of Sanskrit, University of
68. Sri Vidya (Sanskrit) by Sri Swami
Published by Bhakti Sudha Sahitya Publishers, 145, Cotton Street,
Calcutta-7 - Price Rs 15/-
69. Nitya-Shodashikalneve of Venakeshvara Tanta with
70. Purcharyanava, compiled by Maharaja of Nepal, Pratapa Sinha,
Prathama Khanda, Varanasi, 1901
71. Tantrabodhana with Bijanghanti and Mantramughanti
edited by Vidyabhusha, Calcutta 1903
72. Varma
- 73.
- 74.
- 75.
- 76.
- 77.
- 78.
- 79.
- 80.
- 81.
- 82.
- 83.
84. Shri Vidya
85. Saubhagya - Latnatara
86. Saubhagya Kalpadam
87. Saubhagya Suroynda (Suddhedaya)
88. Saubhagya Kalpavali ka
89. Saubhagya Tanta
90. Saubhagya Bhaskara
91. Saubhagya Bhaskara
92. Saptashi with Shuptiyalda Bhawan, New Delhi Collection
93. Saptak

APPENDIX VSHRI CHAKRA-S IN BHARAT — STATEWISEANDHRA PRADESH

1. Allampur (Meru)
2. Billakurru (Bhuprastara)
3. 4. 5. Chintalapudi (Silver Meru)
6. 7. 8. Draksharamam (Meru)

GUNTUR

9. Ramalingeshvaraswami Temple (Meru)
" (Meru)
10. Shankara Matham (Stone Meru)
11. " (Meru)
12. " (Meru)
13. Srisadanam (Meru)
14. " (Meru)
15. " (Meru)
16. " (Meru)
17. Vakil (Gold miniature Meru)
18. " (Meru)
19. " (Meru)
20. Pericharia, Kalyanananda Bharati's Samadi (Meru)
- 21.

HYDERABAD (SECUNDERABAD)

22. Kasinathan (Sphatika Meru)
23. Murti (Gold Bhuprastara)
24. " (Silver Meru)
25. " (Silver Chandi Yantra)
26. " (Gold Chandi Yantra)
27. Sarma Dr. K.G. (Silver Meru)
28. Shankara Matham (Meru)

KAKINADA

29. Mahatripurasundarai Temple (Bhuprastara)
30. Kovvur - Sanskrit College Temple
(Bala Ardha-Meru)
31. Mahanandi (Meru)
- 32.
- 33.
34. Srikalashasti (Ardha-Meru)
35. Srisailam (Stone, Bhuprastava)
36. " "
37. " with Archaka (Gold Bhuprastara)

VIJAYAWADA

38. Kanakadurga Temple (Silver Meru)
39. " (Gold coated Meru)
- 40.
41. Krishna Lanka, Bodhananda Matham (Meru)
42. Viravasaram —Suryanarayana (Wooden Meru)
43. " " (Chandi Bhuprastara)
- 44.

WALTAIR

45. Lalita Temple (Meru)
46. " Ashramam (Kumaprichtha)
47. " " (Kumaprichtha)
48. " " (Kumaprichtha)
49. " " (Kadapa-slab Kumaprichtha)
50. " " (Bhuprastara)
51. Warangal—Bhadrakali (Cement Meru)
52. " (Cement Bala Meru)
- 53.
54. Yenugulamahal (Meru 12")
55. " (Meru 6")
56. " Bharatiya (MymBhavan, New Delhi Collection)

57.	Yenugul swahal	{ Meru 2-1/4")
58.	"	Bhuprastara 12")
59.	"	Bhuprastara 9")
60.	"	Bhuprastara Dollar size)
61.	"	Kurmaprishtha)
62.	"	Rupee size Bhu.)
63.	"	Half rupee size)
64.	"	(Ring Bhu)

ASSAM

65. Gauhati, Kamarupa-Kamakhya (Mosaic Kurmaprishtha)

GUJARAT

66.	Ambaji	(No Yantra)
67.	Bahuchara	(Sphatika Bala-Yantra)
68.	Baroda	Saundaryalahari - Miniature paintings (coloured) Shri Chakra
69.	"	" (uncoloured) Shri Chakra

DWARKA

70.	Shankara Matham	(Meru)
71.	Kali Temple	(Kali Yantra)
72.	"	(Kali Yantra)
73.	"	(Kali Yantra)
74.	Kalol	(Iron Bhuprastaram)
75.	Palodar	(Temple of 64 Yagini-s)

HIMACHAL PRADESH

76. Mandi Rajah (Marakata Meru)

KERALA

77. (Wooden Window Screen Bhuprastara)
78. (Bhadrakali Bhuprastara)
79. Kodangallur

MAHARASHTRA

mysore

80. Sastry R.C. (Marakata Meru)
81. Shankara Matham (Meru)
82. Vasantanagar — Bhavanishankar (Gold Bhuprastara)

mysore

83. Chamundi Hill (Meru)
84. " (Gold Bhuprastara)
85. Sachidananda Ganpati Swami Asharam (Meru)
86. Sanniti - Chandralamba Temple - Stone Bhuprastara
87. " (Plaster Meru over the temple)
88. Shringeri Matham (Meru)
89. " (Meru)
90. " Temple of Sharadamba (Meru)
91. " " Mukhamandapa — Painting (Bhuprastara)
92. " Pandit's Devatarchana (Bhuprastara)
93. "
94. Virupaksheshvara Temple - Hampi (Meru)

PONDICHERRY

95. Akkaswami Matham (Chidambara-rahasya Yantra) — Bhuprastara
96. Aurobindo Ashram (Kurmaprishtha)
97. Vedapurishvara Temple (BalaYantra Bhuprastara)

Villianur

98. Arkanavami Matham (Chidambaram Temple of Kokilemba (Bala Yantra Bhuprastara)
99. Temple of Kokilemba (Janana Yantra Bhuprastara)

57.	Yenugul smahal	(Meru 2-1/4")
58.	"	(Bhuprastara 12")
59.	"	(Bhuprastara 9")
60.	"	(Bhuprastara Dollar size)
61.	"	(Kurmaprishtha)
62.	"	(Rupee size Bhu.)
63.	"	(Half rupee size)
64.	"	(Ring Bhu)

ASSAM

65. Gauhati, Kamarupa-Kamakhya (Mosaic Kurmaprishtha)

GUJARAT

66.	Ambaji	(No Yantra)
67.	Bahuchara	(Sphatika Bala-Yantra)
68.	Baroda	Saundaryalahari - Miniature paintings (coloured) Shri Chakra
69.	"	" (uncoloured) Shri Chakra

DWARKA

70.	Shankra Matham	(Meru)
71.	Kali Temple	(Kali Yantra)
72.	"	(Kali Yantra)
73.	"	(Kali Yantra)
74.	Kalol	(Iron Bhuprastara)
75.	Palodar	(Temple of 64 Yagini-s)

HIMACHAL PRADESH

76. Mandi Rajah (Marakata Meru)

KERALA

77. (Wooden Window Screen Bhuprastara)
78.
79. Kodangallur (Bhadrakali Bhuprastara)

MAHARASHTRA

mysore

80. Sastry R.C. (Marakata Meru)
81. Shankra Matham (Meru)
82. Vasantanagar — Bhavanishankar (Gold Bhuprastara)

mysore

83. Chamundi Hill (Meru)
84. " (Gold Bhuprastara)
85. Sache hidananda Ganpati Swami Asharam (Meru)
86. Sanniti - Chandralamba Temple - Stone Bhuprastara
87. " (Plaster Meru over the temple)
88. Shringeri Matham (Meru)
89. " (Meru)
90. " Temple of Sharadamba (Meru)
91. " Mukhamandapa — Painting (Bhuprastara)
92. " Pandit's Devatarchana (Bhuprastara)
93. "
94. Virupaksheshvara Temple - Hampi (Meru)

PONDICHERY

95. Akkaswami Matham (Chidambara-rahasya Yantra)--Bhuprastara
96. Aurobindo Ashram (Kurmaprishtha)
97. Vedapurishvara Temple (BalaYantra Bhuprastara)

Villianur

98. Akkaswami Matham (Chidambaram Temple of Kokilamba (Bala Yantra Bhuprastara)
99. Temple of Kokilamba (Janana Yantra Bhuprastara)

TAMILNADU

100. Adyar - Lakshminarayana Sastry (Meru)
 101. " Ananta - Padmanabhaswami Devasthanam (Silver Bhuprastara)
 102. Avadiur, Yogambika (Bhuprastara)
 103. " " { Kumaprishta }
 104. " " { Meru }
 105. Chidambaram, Kokilamba (Bhuprastara)
 106. " { Bhuprastara, Ceiling Painting }
 107. " { Trishati Yantra, Bhuprastara }
 108. Courtallam { Stone - Meru }
 109. Kanchipuram, Kamakoti-Pitham (Meru)
 110. " { Bhuprastara Painting }
 111. " Kamakshi Temple (Stone Bhuprastara)
 112. " Lalitashramam (Bhuprastara)
 113. Kufitalai, Temple (Gold Tatankas, Bhuprastara)

Kodambakkam

114.
 115. Krishnapuram, Muthuswami Dikshitar's Maru with Bhuprastara beneath it
 116.
 117.
 118. Lalita Nivas --K.V. Subbarao {Copper Kumaprishta }
 119. " { Silver }
 120. Thambuchetty Street, Kali Ammal Temple (Kumaprishta)
 121. Tiruvakkadu
 122. Tiruvottiyur Kali Yantra (Bhuprastara)
 123. " Vadivediyar Temple (Garland of Silver Bhuprastara Discs)
 124. " Ram Gopal (Navaratna Studded Gold rods Bhuprastara)
 125. Manattattai (Meru)
 126. Mangadu Temple Solely dedicated to Shri Chakra (Stucco Ardha-meru)
 127. Pudukkottai, Bhuvanesvari Temple (Meru)
 128. Rameshwaram, Parvati Temple (Gold Bhuprastara)
 129. Sandumangalam (Kumaprishta)
 130. Srirangam, Akhilandeswari (Jewel -studded Gold Bhuprastara Tatanka-e)
 131. Tanjavur palace (Marakaṭa Meru)
 132. Tirunelveli, Anandanatara Temple Mantapa (Bhuprastara Painting on ground)
 133. Tirunelveli, Mahanambal Temple (Meru)
 134. Tiruvadimandir, Mohanamba Temple (Meru)
 135. Tiruvannamalai, Ramanashram (Meru)
 136. " Durga Temple (Bhuprastara)
 137. Tiruvarkkodu, Yogakumari Temple (Meru)

UTTAR PRADESH

138. Gangolihat, Kali Temple (Kali Yantra Bhuprastara)
 139. Gangolihat, Chamunda Temple (Chamunda Yantra Bhuprastara)
 140. Nainakali (Kali Yantra Bhuprastara)
 141. " (Bhuprastara)
 142. Nauti Siddhapitha (Meru)
 143. Kali Matha (Kali Yantra Bhuprastara)
 144. Kulsari (Kali Yantra Bhuprastara)
 145. Lucknow, Alambagh, Ganga Narain Shah (Gold Kumaprishta)
 146. Lucknow State Archaeological Museum (Basalt Chatumukha Yantralinga)
 147. Pithoragarh, Author (Meru 6")
 148. " " (Meru 4")
 149. " " (Meru 3")
 150. " " (Meru 2")
 151. " " (Silver Bhuprastara Dollar size)
 152. " " Gold Kumaprishta Rupee size
 153. " " Silver Kumaprishta Rupee size
 154. " " Bhuprastara Rupee size
 155. " " Bhuprastara half rupee size
 156. " " Bhuprastara rigo
 157. Tiruva, so-called Annapurna Mandir, Solely dedicated to Shri Chakra (Marble Bhuprastara)

VARANASI

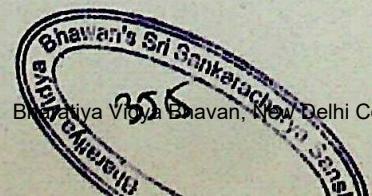
158. Annapurna Mandir (Meru)
" (Stone Yantra Linga Bhuprastara)
159. Hanuman Ghat, Kamakoti Math (Quartz Yantralinga)
160. " Shivapanchayatana Temple (Stone Meru)
161. " Bhuvaneshvari Temple (Stone Yantra Linga)
162. Kedar Ghat, Kedar Temple (Stone Yantralinga)
163. Panchaganga Ghat - Balaji Mandir-Pataleshvar (Stone Yatra Linga)
164. Kedar Ghat - Trailingaswami Math (Quartz Meru)
165. " " (Stone Meru)
166. " " (Stone Bhuprastara)
167. " " (Copper Yantia)
168. Vindhyaachala, Near Ashtabhuja Devi, Bhairavkund (Sand-stone Kumaprishi)
169. Vindhyaachala, Near Ashtabhuja Devi, Bhairavkund (Sand-stone Kumaprishi)

SPECIAL CHAKRA-S

Marakata (Emerald) Merus (2)
Sphatika (Meru) (3)
Gold Meru Miniature (1)
Silver Meru (3)
Wooden Meru (1)
Biggest Cement Meru (1)
Biggest Stone Meru (1)
Biggest Panchadhatu Meru (1)
Biggest Stucco Ardha-Meru (1)
Biggest panchadhatu Meru (1)
Biggest Stone Meru (1)
Biggest Panchadhatu Kurmaprishtha
Biggest Copper Kurmaprishtha
Biggest Stone "
Biggest Marble Bhuprastara (1)
Biggest Panchadhatu Bhu with Bija-s
Iron Bhuprastaras (5)
Jewel-studded Tatanka-s (1)
Gold Tatanka-s with Chakras (1)
Jewel-studded Gold-rod Chakra (1)
Biggest Painting with Miniatures of Parivara Devatas (1)
Biggest ceiling painting (1)
Shivalingas with Shri Chakras on them (4)
Sphatika Yantralinga (1)
Chatumukha Yantralinga (1)
Temples Solely Dedicated to Shri Chakra (4)

MISCELLANEOUS

Cement Bala Meru (1)
Ardha-Bala Meru (1)
Sphatika Bala Bhuprastara (1)
Bala Ardha-Meru (1)
Kali Yantra (7)
Chandi Yantra (4)
Janana Yantra (1)
Big Shiva Meru (1)
33" x 33" x 22"
Big Shiva Bhuprastara (1)



STATE-WISE SPLIT UP OF SHRI CHAKRAS

Andhra Pradesh

Assam

Gujarat

Himachal Pradesh

Kerala

Mysore

Pondicherry

Tamilnadu

Uttar Pradesh

Total

Meru

Kur

Zhu

Ardh

Shri Chakra-s

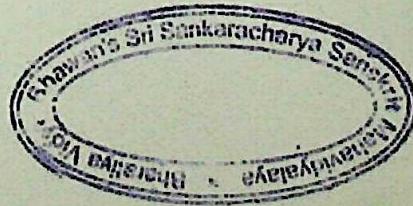
Bala Yantra-s

Kali Yantra-s

Chandi Yantra-s

Miscellaneous

Total



derivation म-०-३.

cockroach

~~प्रस्ताव लायते होते मन्त्रोः~~

गायते सर्वभवात् तस्मान्गंत्रा इतीरितः

मनतात् बायत होते म-०-३। (kar. which
dances on by mantra is)

~~देखो~~

STATE-WISE SPLIT UP OF SHRI CHAKRAS

Andhra Pradesh

Assam

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ilnadu

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Total

Moru

Kur

Zhu

Ardh

Shri Chakra-s

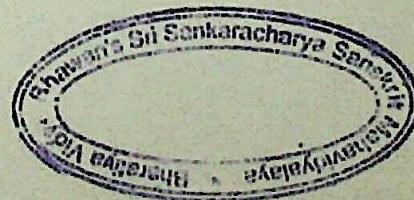
Bala Yantra-s

Kuli Yantra-s

Chandi Yantra-s

Miscellaneous

Total



derivation of 51 = 31

STATE-WISE SPLIT UP OF SHRI CHAKRAS

Andhra Pradesh

Assam

Gujarat

Himachal Pradesh

Kerala

Mysore

Pondicherry

Tamilnadu

Uttar Pradesh

Total

Meru

Kur

Bhu

Ardh

Shri Chakra-s

Bala Yantra-s

Kali Yantra-s

Chandi Yantra-s

Miscellaneous

Total

